TWENTY-FOUR PAGES.

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PAUL GILMORE

MIRROR INTERVIEWS.

From a photograph by Sarony

Frank Mayo.

Frank Mayo is very much in evidence at present as the dramatizer and personator of Mark Twain's Pudd'nhead Wilson. To theatregoers generally he is best known, of course, in the romantic role of Davy Crockett. Here's what he told me about himself and his career in his dressing-room at the Herald Square the other day:

"I was born in Boston April 18, 1839. When a mere lad I was seized with an adventurous spirit to seek my fortune in the gold mines of California. My inclinations, however, soon took the direction of a stage career, and after doing service for a time as a super, I made my first appearance in a speaking part as the waiter in Raising the Wind at the American Theatre of San Francisco on July 19, 1856, being seventeen years old at the time. Then I appeared in a supernumerary capacity with the stock company at the Maguire Opera House. I hadn't been there long when I incurred the displeasure of Junius Brutus Booth, Jr., who was then starring, which resulted in my unceremonious dismissal."

"What did you do after leaving Maguire's?"

"Armed with a letter of introduction from Ben Baker I went to Sacramento and secured an engagement from George Chapman, an eccentric manager, of whom many odd and interesting stories are told. I had to play an astonishing number of parts for a promised salary of $20 a week. The salary, however, never progressed further than promises, and at the end of five weeks I was compelled to leave my few personal belongings with my landlord and get back to San Francisco as best I could. Then came occasional engagements in the stock companies playing at Maguire's, the Lyceum, and other city theatres, and tours with strolling companies through the mining camps. I recall starting on a tour with Charles Wheatleigh, who interested himself in my behalf at the outset of my California career, and was really the one who put me on the stage. The tour progressed some distance and I was then left in the lurch. E. S. Connor happened to come along with a company, and I was taken a little farther into the country This time as far as the town of Nevada. Fortunately for me Edwin Booth was on his trial trip as a star, and he engaged me to play DeMauprat in Richelieu and other roles in his repertoire. Mr. Booth was compelled to disband the company at Maysville, and Henry Pearson, who was then owner of the Maysville Hotel, gave me shelter. E. S. Connor died four years ago, and was buried from The Little Church Around the Corner. Edwin Booth and I were among the pall-bearers. After the funeral Mr. Booth and I went to the Coleman House, and the first man we met was Henry Pearson, who was managing that hotel at the time. Thus did fate in the course of the day throw me together with two of my California associates, while the third who had also befriended me in those days of hardship and struggle was lying in his coffin."

"Were you not engaged while quite young as leading man at Maguire's?"

"Yes, the death of Harry Perry made it imperative for Tom Maguire to secure somebody to take his place, and he secured me. Thus I had the satisfaction of returning as leading man in 1863 to the same stage and the same company where I had started as a super seven years before. J. B. Booth was still a member of that company, and although we subsequently became warm friends, I then treated him with reserved politeness, as I had not forgotten the incident of my dismissal."

"What was the incident?"

"Why, it occurred in the play of Pizaro. J. B. Booth appeared as Rolla, and I was one of the supers. At rehearsal he told the supers that he wanted them to work up the scene in which Rolla makes his address to the Peruvians. He told us to shout with great vigor when he gave us the cue. The cue was the word 'change' in the line, 'no such change as they can give us.' The word 'change,' however, occurred twice, the whole sentence reading 'tell them we ask no change, at least no such change as they can give us.' I was a very ambitious youth at the time, and in my desire to give complete satisfaction, I listened with great attention for Rolla's cue, and utterly unaware that I was ahead of time I shouted 'hurrah!' at the top of my lungs the moment he delivered the word 'change' for the first time. My lonesome 'hurrah!' set the other supers and the whole audience in a roar. The curtain had to be lowered, and Mr. Booth booted me all the way from the prompt place to the back door for having spoiled his scene. While I was sitting outside the stage-door in a desolate frame of mind and body, Ben Baker came and sympathized with me in my crushed condition. In telling the story, Uncle Ben used to say that when he informed me that Mr. Booth had declared that he would leave the company if I didn't, I replied that I was very much flattered that it should be a matter of choice between the leading man and a super."

"How long did you remain at Maguire's?"

"I took my farewell of the San Francisco stage on June 14, 1865. Meanwhile I had gained a most valuable stock repertoire experience. The company included at one time or another McKean Buchanan and his talented daughter, Virginia, Walter Leman, Mrs. Charles Pope, Charles and Edwin Thorne, David C. Anderson, Alexina Fisher, Mrs. W. C. Forbes, Mr. and Mrs. John Wood; the brilliant and handsome Harry Perry, and his wife, the accomplished actress now known to the public as Agnes Booth. They were not all with Maguire's while I was acting there. I supported many stars during my California career, and among them was Julia Dean Hayne I reached New York on July 10, 1865, traveling there by way of the Isthmus of Panama."

"Were you under engagement when you came East?"

"No, but I didn't have to wait long for one. A few days after reaching New York I received a letter from Henry C. Jarrett, then of the firm of Jarrett, Tompkins and Thayer, managers of the Boston Theatre. Mr. Jarrett informed me that they intended opening their season at Boston with The Streets of New York, and they desired to secure me as leading man for the season of 1865-66, among other reasons because they wished me to act the part of Badger, a role I had originated in San Francisco. I replied that I had come East to star. Thereupon Mr. Jarrett agreed to make my position that of a stock star, whereby I was to play with only such stars as required certain support, but with none who brought their own. The Streets of New York ran for two months, and after the first fortnight of its successful production, the trio of managers signed a contract with me for forty weeks and for much much more substantial remuneration than I had originally asked. During the remainder of the season I had occasion to appear in many leading roles such as Richard, Othello, Iago, Ingomar, Don Cæsar de Bazan, and others. Junius Brutus Booth, Jr., became the manager of the Boston theatre the following season and engaged me for a star engagement. I advised Mr. Booth to engage Charles Thorne as leading man, and my advice was accepted. Accordingly I opened the engagement with The Marble Heart. The play was presented for a week, Mr. Thorne and I alternating in the roles of Raphael and Volage. At the end of my fortnight's engagement J. B. Booth came to my house and while dining with me handed me about $1,800 for my services. As I received the money I said, 'June, do you remember the time you booted me out of the theatre in Frisco?' June turned red and denied it. I told him that I was not ashamed to remember it, as I dated a good deal of my success from the time of that memorable kicking."

"Did you continue as a star after the Boston engagement?"

"Yes, and I have been starring ever since. At first I starred in a Shakespearean repertoire and in various popular plays of the standard drama, including Virginius, Richelieu, The Robbers, The Three Guardsmen, The Marble Heart, Cadet la Perle, Damon and Pythias, Jack Cade, The Romance of a Poor Young Man, and The Streets of New York. I used to select Hamlet as my opening part, following with Macbeth and Richelieu, and fill out the week with other high-class roles to empty benches, but with an approving conscience. I was regarded in certain localities with great favor in these parts by the press and the attending few. If my engagement was for a fortnight, I would for the second week announce the part of Badger and after playing it not unfrequently find myself soundly berated by my personal friends and gentle critics for prostituting my talents,' and so on, until I found that w here I played the classic drama, I could not attract in Badger. It suggested itself to me, therefore, that for pecuniary motives I had better make Badger my 'extra part.' I did this, and usually with success, but when I would venture on the classic in such places where I had been measured by my Badger tape, the very thought of my departure was either regarded as preposterous or with that worse feeling, a patronizing and qualified approval. This assured me that I could not be versatile and successful; that versatility was a capital quality in a stock actor; but the public demanded an identity in a star that it would not permit to be disturbed. So I settled down to act Badger, playing my other roles only occasionally."

"Didn't you star at one time as D'Artagnan in The Three Guardsmen?"

"Yes, I played the part with considerable success in the latter part of the 'sixties. Some time ago I appeared in my own dramatization of Dumas' novel, and billed my version as The Royal Guard. As you probably know, I also starred in my own dramatization of Nordeck about ten years ago. The Athlete was dramatized by me from Wilkie Collins' novel called "Man and Wife." It was rather a gruesome piece, and didn't suit the public taste. My dramatization of Mark Twain's Pudd'nhead Wilson, I am pleased to say, has met with gratifying support both in New York and elsewhere. I shall probably appear in Pudd'nhead Wilson exclusively next season.

"Tell me all about Davy Crockett."

"Davy Crockett was written by Frank Murdoch. His real name was Hitchcock, and he was a nephew of James G. Murdoch. In 1872 he had been upon the stage about three years. I was then manager of the Rochester Theatre. Mr. Murdoch sent me the manuscript of Davy Crockett, and it was accepted. The production took place in the sixth week of the season."

"How was the piece received?"

"It is difficult to tell just what the reception was. It was so good and so bad—good with the 'gods,' and acceptable to the parquet and circle—but for the critics!- Well, perhaps, you may form an idea of the way in which it was dealt with by them when I tell you that almost the first review I read ended with the words, 'of the play little can be said; the chances are Mr. Mayo will never play it again.' Others let it down easy. My personal friends were inclined to smile at it, but I saw dimly then what its chances were, and I have no reason to regret what was called obstinacy. For a year and a half the play received no encouragement beyond the good-natured comment that is bestowed indiscriminately by some of the kind-hearted critics. It was not until the third year that it began to be regarded with high favor, and since that time it has been dubbed an 'idyl,' an 'epic in five parts,' and so forth."

"And what became of the author?"

"When I produced Davy Crockett in Rochester Frank Murdoch was a member of Mrs. John Drew's company in Philadelphia. I wrote him in reference to the production, and expressed my determination to play Davy Crockett until I was satisfied that its success was hopeless or assured. He replied expressing gratification, and gave me an account of another play of his called Bohemia, which had just been produced at Mrs. Drew's house. He also gave me a brief statement of the cruel way the critics had received it. His letter ended with the words, 'Ah, well! they have struck home.' In two days he died of brain fever, and, of course, never saw Davy Crockett acted. He was a brother of Harry Murdoch, who was burned in the Brooklyn Theatre fire."

"Did you make any alterations in the piece?"

"Yes, because Crockett as originally presented was too realistic, and I wished to idealize the character. I don't say that I improved him, but I made him somewhat more romantic. You will never see such a fellow as I presented, but you will wish you could. There was considerable prejudice against the piece at first because Davy Crockett wears a buckskin suit. Many persons confounded it with pieces of the Wild Western type of border drama and refrained from seeing it on that account. I played the piece for many years all over the country, and am conceited to that extent that I think I offered a very good piece of dramatic workmanship in my persona-tion of Davy, but I would rather have written the play with all its crudeness, than to have acted it ten times better than I have done. The piece has gradually grown into recognition, and many of the critics have ranked it as one of the best examples of the romantic drama dealing with an American subject. In my opinion the fact that the play bears an American cut has prevented Davy Crockett from taking as high rank as it really deserves in the estimation of the general public."

Before terminating the interview Mr. Mayo told me that for a time he used to keep track of how many times he had played Davy Crockett, but that after he reached its two thousand mark he stopped keeping count, tore up the record, and really didn't know how many times he had played the piece. He never could play it too often, for no one can play it like him.

A. E. B.

MODJESKA AND RUSSIAN TYRANNY.

The details of the interdiction of Madame Modjeska's engagement in St. Petersburg have reached THE MIRROR. They reveal curiously and characteristically the microscopic methods employed by the Russian government.

Everything had been arranged for Modjeska's appearance in St. Petersburg: the company was engaged; an advance of 1,000 roubles had been paid to the manager; the official guarantee—a peculiar Russian requirement—of 1,200 roubles had been deposited in the police office; the bills and advertisements were out, and a great number of tickets had been bought by the public. Madame Modjeska and her husband were then in Posen. To their surprise and chagrin the following dispatch reached Count Bozenta there:

ST. PETERSBURG, April 5, 1895.

Please notify Madame Helena Modjeska immediately that her proposed performances of plays in Petersburg have been forbidden and her journey here would therefore be useless.

GENERAL VON WAHL,
Chief of Petersburg Police.

The sending of this dispatch was a friendly act of General Wahl in order to save Madame Modjeska a fruitless visit to the Czar's domain.

In sending a reason for the prohibition Madame Modjeska learned from friends in high places that the Russian consul had reported to the bureau of gendarmes that she had said horrible things about the Russian government at one of the meetings held in Chicago during the World's Fair and on this account she is not allowed to appear either in Russia or the Russian provinces.

"I thought at least they would let me play in Petersburg," Madame Modjeska writes, "for General von Wahl, who is at the head of the gendarmes, was always very friendly to me and encouraged me through friends to come. But it seems that my offence was so great even he could do nothing. How funny! The great Empire of Russia is afraid of Modjeska! I begin to think that I am very powerful, indeed. If they wanted to punish me they have succeeded, for my journey to Italy was shortened on account of my journey to Russia. In the meantime I contracted an influenza, but we are going to stay for a while with Mr. Bozenta's family at their chateau in the country where I shall have care and fresh air to my heart's content."

While in Milan Madame Modjeska saw Mascagni's new opera, Sylvano. She says there are some pretty passages in it, but it is full of reminiscences of Cavalleria Rusticana.

By the last European mail another letter arrived from Madame Modjeska, written a few days later, which gives further particulars of the Russian affair.

"Our actual pecuniary loss will not be very important," the actress says, "but the loss of estimated profits amounts to 30,000 roubles (about $24,000). The worst of it is I canceled other engagements in Austria and Germany on account of this tour.

"There is one queer fact connected with the affair. In October I engaged a manager, who afterward went to Warsaw and St. Petersburg, and returned with the report that everything was all right. Soon after we learned that Governor Gurko, of Warsaw, would not approve my contract, and it was doubtful if they would let me play there. Meantime I had been playing in Cracow with the idea of going to Warsaw to pay my respects to the new Governor. Then came a dispatch from Kalise, where I was announced to play for a charity, that I would not be allowed to appear. Still friends encouraged me, and a message was sent me by the Governor himself to send a written appeal to the chief of police. I did so.

"In the meantime I continued to receive all sorts of proposals for recitations and performances in Russian Poland. Wishing to communicate with our new manager I sent for him only to learn that he had disappeared. It is my conviction that he was a Russian spy. Mr. Bozenta had spoken freely with him regarding my speech in Chicago and other crimes (?). The man was well known and we had full confidence in him. It was not until some time after that we learned he had been caught cheating at cards and was avoided by honest people. The spies employed by Russia are very well paid. This man on his return from St. Petersburg was elegantly dressed and he had his pockets full of Russian bank-notes. Fancy, Mr. Bozenta wanted to engage him for a secretary and take him to America. He has gone there, I am told.

"One can never know in this country when one has a spy at one's dinner-table. It makes my heart ache to think in what a web of treacheries our poor people live. It is a great blessing that we are American citizens, as they can do nothing beyond playing little tricks on us. If we were subjects of 'Holy Russia' (as they call their country) we would have been in Siberia now."

Madame Modjeska turns from this gloomy subject to one that is amusing.

"In one of the Polish cities I played in several ladies said among themselves that I wear a false bust made of India Rubber, which I wear suspended from a band around my neck; that it is painted flesh-color, and that I get it on by thrusting my head through the hole made for the neck.

"A lady friend of mine made a bet of 1,000 marks, to be given to the poor, that this theory was all wrong, and she told me of it, begging permission to have me examined by her opponents. I laughed and treated the matter as a piece of nonsense, but seeing that my friend was very serious about it and that she wanted the 1,000 marks very much for the poor, I told her to bring the ladies to my dressing-room after the performance. There the examination took place amid shouts of laughter."

MONEY WELL SPENT.

CHICAGO, April 30, 1895.

To the Publisher of The Dramatic Mirror:

My quarter-page advertisement of Charles A. Gardner in THE MIRROR was excellently displayed and it has borne fruit. I have had many applications for time from both week and one-night stands. It was money well spent.

Sincerely,
D. V. ARTHUR,
Manager Charles A. Gardner.

GOSSIP OF THE TOWN.

Above is a picture of Julie Mackey, an alto singer who was featured for two seasons with Hanlon's Superba, in which she played the title-role. Miss Mackey's farewell engagement in this company was played last week at Keith's Union Square Theatre. She has a contract with Charles J. Abud, of Abbey, Schoeffel and Grau's staff, to appear at the Empire Theatre, London, for ten weeks. An engagement at Drury Lane will follow. Miss Mackey will sail on May 15 for England on the *Paris*. Friends have arranged a benefit in compliment to Miss Mackey, to be given at the Empire Theatre, Brooklyn, on the evening of May 12.

Frederick Warde and Louis James will end their final tour on May 18.

Chauncey Olcott in The Irish Artist will close June 1 in New York.

Frances Carlyle, Alice Fischer, Agnes Booth, and William Harcourt will be in the cast of The Sporting Duchess.

Erskine Lewis and wife (Emma Cushman Tuttle) have been engaged to support Sadie Martinot in The Passport.

Colonel Jack Flaherty, late acting manager of the Royal English Circus and German Water Carnival, will soon arrive in New York for the Summer.

Leo P. Troyman, of Springfield, Ill., made his professional debut on April 19 in The Rabbit's Foot.

Lillian Cooley, formerly prima donna of the Kimball Opera company, has joined E. E. Rice's 1492 company.

Minnie Radcliffe, who has just closed with Joseph Jefferson, has been engaged by W. H. Harkins as leading woman for his Halifax stock company.

The Summer season of comic opera at the Castle Square Theatre, Boston, will begin on May 6.

The title of the comic opera in which Frank Daniels will star next season has been rechristened The Wizard of the Nile.

Sol Smith Russell's season will close on Saturday.

Marie Dressler has left Camille d'Arville's company on account, it is said, of some misunderstanding with the star.

E. J. Henley will play Hamlet in the new burlesque Hamlet II., to be produced in New York late this month.

The Rossow Brothers, now at Koster and Bial's, will close their engagement there on June 8, and on June 10 will commence a long tour of the B. F. Keith continuous performance circuit, opening at Mr. Keith's handsome new Boston house. Next season, the Rossows will be the stars of the Howard Athenæum Specialty company.

William B. Arnold and Gerald Anderson have been re-engaged for their original roles in Slaves of Gold by Manager Fennessy for the coming season.

Thirty-eight theatres in this city were licensed last week, the manager of each paying the fee of $500.

Edith Crolius has been engaged for leading business at the Lyceum Theatre, Brooklyn.

Napier Lothian, Jr., will produce a new play, entitled Mr. Bonaparte, at Yale University this month.

After a stay of three weeks in New York, Corinne and Mrs. Kimball left last Thursday for their home in Philadelphia to prepare for their trip abroad.

Gustave Frohman has engaged Frank Dodge and Sylvester Maguire to take out The Foundling, whose tour will begin on Aug. 15, and in November will head to the Pacific coast. Messrs. Dodge and Maguire handled Clay Clement in The New Dominion for Mr. Frohman the past season.

Josephine Sabel, who made a success at Koster and Bial's last Summer, and later appeared at the Empire Theatre, London, is on her way to Africa, where she has been engaged, it is said, at the largest salary ever paid to an artist of her class. She will return to Koster and Bial's next July.

Manager Sidney Ellis has engaged Grace Lyndon to originate parts in his two new plays, Bonnie Scotland and Bianca. Miss Lyndon was the Lady Brandon of Walter Sanford's Power of Gold company during the season just passed.

Ida Van Cortland, who is an honorary member of the Michigan National Guard, was presented with an emblematical gold badge recently by the Innis Rifles of Grand Rapids during her engagement in that city.

Allie Spooner is appearing in three plays written by J. H. Lewis, entitled The Flower Girl, Egyptian Princess and The Midnight Trial. In Moberly, Mo., recently, Marcelles Spooner, the three-year-old son of F. E. Spooner, made his debut as a singer.

Marie Carlyle has returned from Boston. She has contracted with playwrights, Herbert Hall Winslow and Will R. Wilson, for a new comedy, in which she will star next season.

Sadie Hasson closed a thirty-five weeks tour at the Cleveland Theatre, Cleveland, O., on May 4. Miss Hasson will go to Europe the first week in June, but will return in time to open her regular season on Aug 12.

AS YOU LIKE IT.

THEY are working hard at the Herald Square to get Belasco's play The Heart of Maryland ready for next Fall. The cast is now being filled and the scenic opportunities of the piece are being done full justice to. Mrs. Leslie Carter will play Maryland.

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I visited the playwright's den last week and found him hard at work as usual putting finishing touches to his MS. "I suppose," he said, "I've written this piece a dozen times and had it copied twelve. As for the literature of my subject, I think I've completely exhausted that. I don't think there is a single question that any member of the G. A. R. could ask that I could not answer. I am familiar with every battle and with the name of every prominent soldier. One of the effects in my play will be the passing of an army of 60,000 men without a single soldier being seen by the audience. It will be done in such a way as to convince the spectators that that number of men are actually going by."

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I asked Belasco how it was that such a retiring and shy a man as he is naturally should be such a despot at rehearsals and such a terror to the actors. "I know I bully them, but I can't help it. I entirely lose myself in the play. I don't look upon them as creatures of flesh and blood, nor upon myself either for that matter. I live in a cloud during rehearsal, and it always exhausts me terribly. Often afterward I am sorry for my harshness that I remember, and sometimes when I have becn especially severe to a woman I am ashamed to meet her afterwards. But I don't mean anything by it. It is my way."

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Why does the Garden Theatre stage-manager insist on Wilton Lackaye taking the curtain-calls at the end of the third act of Trilby? Svengali has just died a fearful death; the vision of his hideous eyes fixed in death is fresh upon the audience and out he trips bowing and smiling as if dying in that way were an agreeable pastime. The illusion is broken completely in order to cater to a most absurd and most inartistic custom. I understand that it is sorely against Mr. Lackaye's will that he takes the call and that it is by the stage-manager's explicit orders that it is done.

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It takes Mr. Lackaye over an hour to make-up for Svengali, and so he has to get to the theatre early. Lackaye is fond of sleeping late, and this nearly resulted in a catastrophe last Wednesday when he overslept himself and arrived at the theatre nearly an hour late. The curtain did not go up until nearly three o'clock. To guard against such accidents in the future the actor has employed an individual whose unique duty it is to rouse him from his slumbers at a reasonable hour.

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When the Tavary Opera company was recently returning from the East by water they met on the steamer the members of three other opera companies that had disbanded. During the trip the stage-manager of the Tavary company posted in the gangway a call for a rehearsal in New York. When the rehearsal day came it brought with it all the other disbanded actors who thought they might secure a "snap."

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Managers' profits are always exaggerated, even by those who have no interest in exaggerating them. Take a play that is produced at the beginning of a season by a leading manager. The manager announces that the production has cost him $20,000. Take $8,000 off this estimate, and it leaves $12,000. Before there can be a cent of profit this $12,000 must be paid back. Now, a house is doing a very fair business if there is a profit of $1,000 a week, and very good business if the profit is $2,000 a week. To pay back the first cost, therefore, the play must play to very good business for six weeks. If at the end of seven weeks the manager finds his business is dropping off he at once puts another piece in rehearsal. Thus a play can run for seven or more weeks to crowded houses, and yet be a pecuniary failure.

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May a man sit among the audience of a theatre with his hat on simply because he is the proprietor of the theatre? A few days ago the proprietor of a well-known and first-class Broadway theatre was sitting watching his own performance with his head covered. Doubtless it was absent-mindedness: anyhow, none of the ushers dared to tell him of it.

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Ibsen's play, Hedda Gabler, will be done at the Berkeley Lyceum some time this month by a group of professionals. Maud Banks will be in the cast.

TOUCHSTONE.

THAT OBNOXIOUS CANADIAN DUTY.

W. H. Fuller, of Ottawa, Canada, who several years ago made an ineffectual effort to have the duty on scenery and pictorial printing reduced or removed, has again taken the matter in hand.

The Canadian Parliament is now in session, and a return will be moved for showing the amounts paid by dramatic companies visiting Canada during the past year for duty on scenery, lithographs, and printing. It is expected that this return will show that the amounts so realized, though a serious item to the companies playing in Canada, are not of much importance as a source of revenue to the Government; and in this case it will be moved that the duty on lithographs and scenery—which are not produced in Canada—be reduced, if not entirely abolished.

Mr. Fuller is in touch with many of the prominent members of the Canadian House of Commons, and has succeeded in enlisting their sympathy in his crusade against this obnoxious import. He has strong hopes of being successful this time.

A FLAG PRESENTATION AT ITHACA.

Pauline Hall is popular in Ithaca, the seat of Cornell University. During an engagement in that city, on April 30, Miss Hall took occasion to present, through her manager, Duncan B. Harrison, a set of flags to the Cornell boat crew.

The flags were two burgees of double silk, carnelian in color, with the word "Cornell" embroidered in white; a small silk American flag for each member of the crew, a large silk American flag, with which the company appeared on the stage singing "My Country, 'tis of Thee," and a large silk banner of carnelian and white bearing the words "Cornell and Victory."

During the presentation, Miss Hall sang an appropriate song written by herself, and was enthusiastically cheered. Charles E. Courtney, once the champion oarsman, and now trainer of the Cornell crew, received the gifts. A flash-light photograph of the crew and company was taken at the close of the performance.

AMERICAN ACADEMY OF DRAMATIC ARTS.

The graduation exercises of the senior class of the American Academy of the Dramatic Arts took place on April 24. The event was notable for the speeches made and for the place this institution holds in the esteem of the profession, which includes many who have been graduated from Mr. Sargent's school. In his opening address President Franklin H. Sargent said:

This is a sort of home affair. We have not invited the general public, but came here to greet the outgoing class, and on behalf of the instructors of the Academy, I would express my appreciation of the faithfulness and thoroughness of your work during the past two years. In the past Winter we have, I think, achieved more than in any previous season's history, and I am sure I am sharing my pride in that with the members of the Graduating class particularly. I feel pride in the fact that we have obtained from the greatest university of the country recognition of the value of our institution as an educational factor. Further than that and more important, we have obtained this year the sympathy on the part of the leaders of the profession in our work—a sympathy which means more to us than anything else possibly could. The address of Mr. Joseph Jefferson last week and the appearance to-day among us of the dean of managers in this country, and one of the masters of his art, Manager A. M. Palmer and William H. Crane, are certainly a very great encouragement to the young folk going out to their battle of life, and it is especially fitting that, as you cross the threshold of our worksh p and enter the great body of the theatrical world, you should receive your diplomas of graduation and final remarks from Manager A. M. Palmer. We shall first listen to some remarks which voice, I am sure, the feelings of myself and all my associates in the Academy, from the dean of the faculty, Mr. Fred. Williams.

Mr. Williams gave the graduates some sound advice in regard to the profession of acting. He reminded them that improvidence is no sign of genius, and advised them to try always to keep money in their purses, not to have it to hide in a hedge, but for the glorious privilege of being independent.

Then A. M. Palmer distributed the diplomas and made an address that was timely and interesting throughout. In the course of the address Mr. Palmer said.

I am very glad to be here because I am very glad to lend whatever little influence I may have to the good cause in which Mr. Sargent and his fellow teachers are engaged. It has been the fashion in old days to decry dramatic schools. I have heard many an old actor say that the only true school for the student was the stage. This is in a sense true, but nevertheless I cannot believe that it is anything but an advantage to those who are looking towards the stage as a profession to have the daily practice and daily training of competent men and women who themselves have had experience, or, if not actual experience on the stage, at least have well-formulated ideas regarding acting and regarding the conduct of people when they appear before the public. You go forth to the stage with a very great advantage over many and many an actor or actress who at this moment is engaged in the calling and even delighting the world with what he or she may do. You know how to walk the stage. You have been, in your little theatre here, accustomed to appear before public audiences. I take it for granted you have gone through a thorough course of training in matters of enunciation, pronunciation, gesture and all those things which go to make up an actor

We have many an actor to-day upon the stage who was thrown upon it—hurled upon it, as it were—had to fight the battle (which has already been fought for you here) in the face of an audience when he was trying to earn his bread and butter. I, therefore, feel as if every true lover of the stage should do what he could to encourage these schools. I even went so far in this direction as to establish a school of my own when I had the Madison Square Theatre. It cost me a great many thousand dollars, and I remember the general remark made by the profession that the "President of the Actors' Fund was engaged in a huge effort to increase the list of its beneficiaries. I don't know whether a school directly connected with the theatre is after all as advantageous as a school independent of the theatre. I think perhaps a school independent of a theatre which stands by itself is better. To these young ladies and gentlemen who are now going forth, I am sorry I cannot offer all engagements. However, if Trilby keeps on running I may be able to.

I have only two things to say. The first thing is that I would wish you—(I presume I am but echoing what has been told to the school)—to cultivate in all your efforts upon the stage the art of being natural. The wise tendency of the modern stage is toward absolute naturalism. Perhaps we can hardly have absolute naturalism upon the stage, but we can have reflected naturalism.

Now there is another thing I am going to say to you. You are now about to step forth in your chosen calling, but it does not necessarily follow that the calling you have chosen is the call ng which you should have chosen. The stage is a place where the law of natural selection absolutely prevails. Mind you, I do not say that effort will not sometimes surmount obstacles. We have to-day with us upon this stage one of the most brilliant lights of the American stage. I refer to my friend, Mr. William H. Crane, who is a living example (and this, after my somewhat discouraging words, I feel glad to say) of what made be done by effort.

We live upon the stage to please and unless we please we may as well retire from it whether we be actors or managers, and especially managers. I will only say that this occasion possesses great interest to me, in that it brings me in contact with young people who are just starting out in life.

I bid you "God Speed," and echo the most eloquent words of Fred. Williams, and would add to them that you are going forth to work in a calling which is at once the most exciting and the most dull; the most gratifying and the most disappointing; the most busy and the most lazy in the world. Pursue it, however, honestly, dilligently, and if you have the divine afflatus—if you have that ability to please, of which I have spoken—if you have that power to reach out and take hold of those who sit in front of you, you will succeed, and for one I shall be charmed to know that you have all succeeded.

Mr. Sargent thanked Mr. Palmer for the honor he had done the Academy, and then called on William H. Crane for a speech. Mr. Crane, after relating some humorous incidents of his career, said that it was persisting to succeed that had enabled him to reach what he had attained in his profession. He advised the students to cultivate patience. "Opportunity," said Mr. Crane in concluding his speech, "is sometimes a long time coming, but I know you have all worked hard and I believe you are all sincere and can only hope you will meet with the degree of success your hard work entitles you to."

Mr. Sargent closed the exercises by reading a a characteristic letter from William Gillette. Here's the concluding paragraph.

To the class just graduating I have but one thing to say—one solemn precept to suggest and this is it: DON'T ACT. The most obstinate obstacle that the drama of this corrupt age has to contend with is that the people we rely on to interpret it insist upon acting. The public does not like to see them do this. Once it liked acting. Now it simply wants people to BE.

The graduates for 1895 are Meta Britain, Eleanor Hunter, Benjy Harrison, Ina Hammer, Alma Kruger, Bertha Lassall, Charlotte Lambert, Louise Musson, Amy Richard, Josephine Shaw, John Blair, Ira Hards, Edwin Meyer, John Steppling, Herbert Bostwick, Forest Flood, and Frank Short.

BILLY VAN'S ENTERPRISE.

Billy Van's Minstrel and Travesty company will take the road next season. It will comprise half a hundred American and European artists, and will carry two carloads of special scenic, mechanical, calcium and electric effects. Australia is the name of the piece to be presented by this organization. The company is already booked solid for the season. One of the features will be a parade quite distinct and original, and another, for the interior, will be a transformation production introduced by Eddie Horan. Billy Van has arranged for the best assistance in all departments of propagation and management, and the outlook for the enterprise is bright.

PROFESSIONAL DOINGS.

Bessie Tyree has deservedly won attention of late for her work as a member of the Lyceum company. Miss Tyree has been fortunate, perhaps, in the parts that she has illustrated during the past two seasons: but she has shown something beyond mere casual fitness in her impersonations. She seems admirably fitted to play that nondescript character of the "up-to date woman." Her sense of humor is remarkably acute, and as an admirer remarks of her, "she never leaves a detail undeveloped" in the parts that fall to her.

A motion recently made in an action brought by Joseph H. White, as assignee of Marie Lloyd, to compel Koster and Bial to disclose the character of the license which they held in their former establishment in West Twenty-third Street, has been denied by Judge Lawrence in Supreme Court Chambers.

Edward Michael, of London, England, who was here recently as the manager of David Christie Murray, is negotiating with Thomas Q. Seabrooke to appear in The Isle of Champagne in England.

Madame Rhéa will close her season on June 1.

Camille d'Arville has decided to call the new opera by Messrs. Goodwin and Englander, which she will produce at the Broadway Theatre on May 23, The Daughter of the Revolution. James T. Powers will play a leading part in it.

Joseph Jefferson enjoyed a very successful engagement in Baltimore, where he made his first regular appearance on the stage sixty years ago in Richard III., in support of the elder Booth. In a speech to his audience Mr. Jefferson said he knew the fathers and grandfathers of those before him. In a subsequent talk with a reporter he declared that he had no intention of retiring from the stage.

Kyrle Bellew, who had figured in the popular mind only as an actor of the pleasingly-heroic parts, recently gave in this city a characterization of Marat, in the play Charlotte Corday, that surprised his younger admirers. But Mr. Bellew, even before his original appearance in this country many years ago, had won his spurs by all-round work as an actor. As early as 1872 he was a member of a strolling company of players at the Northern Diggings in New South Wales and Queensland. Thereafter he was for three years a member of the London Haymarket Theatre, and subsequently he was a member of Mr. Irving's company at the Lyceum. In his time he has played many parts.

Edward Maas, of the Alabama company, while riding with that organization on a freight train from Livingston to Bozeman, Mont., recently, met with an accident. With Messrs. Bainbridge, Miller, and Fales he was in the lookout of the caboose, enjoying the scenery, when a collision during the coupling of new cars to the train threw Mr. Maas face downward through the caboose window. He sustained a frightful cut on the nose that required the services of a surgeon on arrival at Bozeman.

Elita Proctor Otis has engaged C. B. Hawkins to play the Artful Dodger in Oliver Twist in the forthcoming production at the Columbus Theatre, Harlem.

A. Shelkoft, president of the Park Theatre company, Niagara Falls, says the theatre recently burned there will be rebuilt in modern style and of fire-proof materials.

Marcus Mayer will sail for Europe in June.

When Sarah Bernhardt recently presented Sudermann's Heimath, under the title of Magda in Paris, some French papers found it very original in her to call the play after the heroine. The Paris *Herald* the other day called attention to the fact that Modjeska did the same original thing in America more than a year ago. Modjeska will probably have Magda in her repertoire nnxt season.

John A. Victor's Own Company will tour next season in a special combination car, carrying special scenery, and produce Will D. Marine's The Almanac, Elm Lane and The Planter's Ward. Mr. Victor says his company will number twenty-four persons.

Jessie Bartlett Davis has declined an offer o an engagement to sing in London in June, and will as usual enjoy her Summer on the family farm near Chicaro.

Lillian Russell mortgaged her property last week, at 318 West Seventy-seventh Street, to the Title Guarantee and Trust Company for two years, the consideration being $19,000. In making a search in connection with the transaction the lawyers engaged were obliged to seek for liens or judgments against Lillian Russell, Helen Leonard, Helen or Lillian Braham, Solomon, Chatterton and Perugini.

Harry Gilfoil, the Whistling Waiter of A Trip to Chinatown, has signed for a long run over B. F. Keith's continuous-performance circuit, and will open May 20 at Mr. Keith's new Boston house.

In speaking of Ernest Lamson's work in Shore Acres, the Milwaukee *Sentinel* says: "One of the rarest phenomena of the stage is a lover who acts as many lovers act in life, with no sounding phrases, melting looks, or desparing gestures, and yet is without doubt a lover. Such is the Sam Warren of Mr. Lamson. Everything he does makes him more satisfactory."

Harrison J. Wolfe, Stephen Wright, Charles Charters, J. S. Hammersly, Lillian Lawrence, Blanche Moulton, Louise Galloway, and Frances Olney are members of a stock company that left New York last week to play a season at the Euclid Avenue Opera House, Cleveland, O.

Rose Shuman has returned to town, having closed a successful season with Otis Skinner. Miss Shuman has been commended for her work with this star.

Among the productions contemplated for early next season will be a new three-act farcical comedy, A Skeleton Hat, by Frank W. Lodge.

Edwin Forrest Lodge, No. 2, of the Actors' Order of Friendship, took title last Thursday to the property No. 100 West Forty-seventh Street. The house was purchased from Bernard A. Reinold for $24,000.

Joe Ott will close a prosperous season in The Star Gazer at the Bijou Theatre, Brooklyn, this week. His next season will open in August.

A benefit performance organized by Viola Allen for the Harlem Exchange for Women's Work was given at the Empire Theatre last Thursday. It netted over $1,000. William Gillette opened the entertainment with a humorous address; The Man Up Stairs was presented by the cast from Hoyt's Theatre; Frederic Lemaitre was performed by Henry Miller, Miss Allen and Joseph Humphreys; Bessie Bonehill sang and danced; J. E. Dodson gave a burlesque recitation; Frank Lawton whistled, and the performance was concluded with Raspberry Shrub, Sec, in which May Robson, Bertha Lassell, Benjy Harrison and J. P. Whitman appeared.

Thomas J. Lawrence, of Effie Ellsler's company, has had his photograph taken as he appears in the character of Mat. A novel device is a photographic reproduction of a commendatory notice of his acting published in the Boston *Transcript*. The extract is reproduced in the lower corner of the cabinet.

Davis and Keogh have bought Frank Harvey's play, Fallen Among Thieves, for production next season. It was recently seen at the People's Theatre.

Robert Hilliard is drawing a large salary for playing Captain Paul at the Fourteenth Street Theatre. Next season he will resume his starring career, appearing in a farcical comedy that has been tested successfully. Mr. Hilliard's backers in this venture are Messrs. Barnabee and MacDonald, of The Bostonians, who have the utmost faith in him and in the play. Mr. Hilliard has been fortunate in securing James Jay Brady to manage his tour. Mr. Brady is remarkable for his effective and original advertising methods and for his intimate knowledge of every detail of the theatrical business.

M. J. Jordan and Madame Carina Jordan have been engaged by Gustave Frohman to play in The Fatal Card next season.

Manager Thomas W. Prior, of the Schiller Theatre, Chicago, is busy with the details of the new musical burlesque, Little Robinson Crusoe, which will be the Summer attraction at that house. Harry B. Smith has finished the first part of the book, and W. H. Batchelor has commenced the music of the piece. Mr. Smith will create an eccentric character for the star comedian, Eddie Foy, and an amusing figure for Marie Dressler. The scenery, by Thomas G. Moses, promises to be unusually good. Gustav Luders, musical director of the Schiller, is already busy with chorus rehearsals for the piece.

Conroy and Fox closed a successful season last Saturday at the Grand Opera House, Brooklyn.

Manager Lederer, of the Cora Van Tassell company, has strengthened that organization by the addition of James Thornton and Adele Purvis Ouri for an engagement in Philadelphia this week.

Murray and Mack will close season in Finnigan's Ball on May 18. Their next season in this piece will open on Aug. 19 at Indianapolis. George H. Emerick, the author of the comedy, has been engaged to rewrite it and to play his old part of Widdy Gallagher. Mr. Murray will spend his vacation at Jacksonville, Fla. Mr. Mack has not decided upon his Summer location.

John Drew, whose seasons in New York since he became a star have proved his great popularity in this city, will next season play a long engagement at the Empire Theatre, in a repertoire of the plays that so well fit his methods as a comedian. This will be a distinct gain to Mr. Drew's admirers in the metropolis, and a loss in amusement to his admirers on the road, who will hereafter probably see much less of this popular actor than they have in recent seasons.

Jules Cluzetti was specially engaged to sing the tenor role of Grenicheux in the amateur performance of The Chimes of Normandy at Savannah, Ga., recently.

Charles Stedman has signed with Gustave Frohman to play W. H. Thompson's original part in The Fatal Card next season, which will open at Stamford, Conn., on Aug. 19.

DEER PARK,

On the Crest of the Alleghenies.

To those contemplating a trip to the mountains in search of health and pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above the sea-level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

The surrounding grounds, as well as the hotel, are lighted with electricity. Six miles distant, on the same mountain summit, is Oakland, the twin resort of Deer Park, and equally as well equipped for the entertainment and accommodations of its patrons. Both hotels are upon the main line of the Baltimore and Ohio Railroad, have the advantages of its splendid Vestibuled Limited Express trains between the East and West. Season excursion tickets, good for return passage until October 31, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country. One-way tickets, reading from St. Louis, Louisville, Cincinnati, Columbus, Chicago, and any point on the B. and O. system to Washington, Baltimore, Philadelphia or New York, or vice versa, are good to stop off at either Deer Park, Mountain Lake Park or Oakland, and the time limit will be extended by agents at either resort upon application, to cover the period of the holder's visit.

The season at these popular resorts commences June 22.

For full information as to hotel rates, rooms, etc., address George D. DeShields, Manager, Deer Park, or Oakland, Garrett County, Md.

THE FOREIGN STAGE.

NEW PLAYS IN LONDON.

LONDON, April 25.

A new drama by George Conquest and Arthur Shirley, entitled The Work Girl, was produced recently at the Surrey Theatre with considerable success. The piece, of course, is an out-and-out melodrama, with an immaculate hero, a double-dyed villain, and startling situations. That is the kind of piece that goes at this house, and Messrs. Conquest and Shirley are past masters in the art of furnishing this class of material.

THE STORY OF THE WORK GIRL.

A short prologue reveals the villain, Silas Sephton, in his true character. His credit at Tattersall's is in danger and, in order to meet his liabilities, he robs and murders a certain Captain Blackwell whom he meets in a miserable cellar under an old house in Pimlico. The deed is witnessed by Keeley Rendale, Sephton's partner, and the experienced playgoer at once realizes the importance of this circumstance and rightly realizes that Rendale will become troublesome to the murderer as time goes on. In the first act we are introduced to Frank Belton, a young fellow who is hated by Silas Sephton because the bookmaker cherishes an evil passion for Mrs. Belton. The ruin of Frank is quickly effected with the aid of Loo Genesis, a Jew who is in league with Silas. Belton, after assisting the Hebrew when he is attacked by a gang of welchers and thieves, is accused by Loo of robbing him and locked up. The shock is too great for Mary Belton, who falls dead of heart disease. Belton is sentenced to a term of imprisonment, and after a lapse of years his daughter, Clare, is found to be gaining her living in London as a work girl. Deprived of all parental care, she has allowed herself to be seduced by the Hon. Edgar Drayton, a well-meaning young fellow who has got into difficulties through reckless living. Pressed for money, he forges bills in his brother's name and these came into the possession of Sephton whose object is to marry his daughter to Drayton, he being the next heir to the title. In the meanwhile, Frank Belton has been discharged from prison and is engaged in searching for his daughter who actually encounters her father on Blackfriars bridge and assists him, though he is unaware who she is. However, the broken-down wanderer finds a friend in Keeley Rendale who has returned from abroad intent on getting blood-money from his former partner Silas. Drayton is honestly desirous of fulfilling the promise he made to marry the mother of his child, but finds he is in the power of Silas who threatens to accuse him of forgery if he refuses to marry his (Silas') daughter. Loo Genesis, in revenge for Clare's rejection of his odious advance, calls upon the mistress of the establishment where she is employed and tells her story to the sanctimonious Madame Lamarshe who instantly discharges her. In her despair, Clare attempts to drown herself, but is rescued by her father. Rendale finally turns informer, the villain is worsted and all ends well.

GOOD SCENIC EFFECTS.

The play is well staged. The scene representing the Red Lion at Tooting on a Derby Day is very realistic. The various vehicles and their occupants returning from the famous race draw up at the inn and refresh man and beast. Other good scenes are Blackfriars Bridge by night and the exterior of St. Martin's Church while a wedding is in progress.

THE GIRL I LEFT BEHIND ME.

Messrs. Belasco and Fyles' well-known play, The Girl I Left Behind Me, was successfully produced at the Adelphi on the 13th inst. The piece is well staged, admirably interpreted, and the novelty of the subject will insure it a good run. The impression on the first night was distinctly favorable.

SARDOU BOOED AT.

Another piece was recently done here that was first seen on your side in Sardou's Delia Harding, known in the United States as A Woman's Silence. The failure in New York will undoubtedly be repeated here, for the play is condemned on all sides. On the first night many persons in the audience "booed" when the clique raised cries for the author.

W. B. S.

VERGA'S SHE-WOLF; SARDOU'S PLAGIARISM

ROME, April 15, 1895.

Gallina's Santoli Family, a new comedy in three acts, is one of the great successes of the past month. It is a quiet, simple, yet serious little piece. As usual with most of Gallina's plays, the characters are all of mature age. The wealthy patron of a hard-working engineer, who dreams of new inventions, has been the lover of the engineer's wife, and is the friend and protector of the whole family. It is he who pays for the children's schooling, and gives the daughter a dowry. Everyone knows the reason for this generosity, excepting the husband, who is innocent of any suspicion against his wife. In fact, he firmly believes that it is he alone who pays for everything out of his work and inventions. His friends think that he knows the truth, only that it answers his purpose to pretend not to know it. And this has lasted twenty-five years—a quarter of a century! The play takes place on the day when the friends kindly "open the poor man's eyes."

Too late, however, to enable him to satisfy his honor. He can neither return the moneys he has "unknowingly" received nor avenge himself in any other way. How can a grandfather avenge himself on another man as old as himself for an offence that has lasted a quarter of a century? Besides, what does his wife say: "What! you did not know? and I who thought that you had forgiven my 'weakness' for the benefit that 'our' children derived from it?" These simple words, uttered without passion but as a matter of course, made a wonderful impression on a public of men, who looked sideways at each other, as much as to say "the same might happen to us." The poor, old, innocent, betrayed husband is the chief character of this "up-to-date" Italian play of every-day Italian life.

A SIMILAR PLAY BY DE LUCA.

Another play somewhat similar in argument but more grossly treated, is De Luca's Benefactor. There, however, the father is a gambler, who has ruined his family. He has a married son and two unmarried daughters, the youngest of whom is courted by a schoolmaster, but she loves the family's "benefactor," who, as you may guess, is her mother's *cher ami*. This man is the greatest cad that ever seduced a deluded woman. He is odious, cynical, disgusting in every respect, and boasts publicly of being the beloved of both mother and daughter.

A scene ensues between the three, which reminds us of Norma in the celebrated trio.

When she knows the whole truth, the mother is horrified.

"Oh, let me die!" cries the girl. "No, no; not you!" says the mother, and rushes off the stage. Soon after the servant rushes in and cries: "Mistress has killed the benefactor." This is, over again, the girl's final cry in the Cavalleria Rusticana.

MASCAGNI HONORED.

This reminds me that Mascagni has been entertained by the Artistic Family Club, of Milan. The club rooms were all decorated in rustic style for the occasion, the ceiling was hung with hams, sausages, onions, etc., like in Italian country kitchens, and pretty little pigs and hens were allowed to run about, to pick up what remnants there might be. The very waiters were dressed as rustics. About 150 guests sat down to dinner, and the menu represented Mascagni in the centre, and on each of the four corners was a fork with five prongs, on which were written snatches of Mascagni's music. Mascagni has been photographed in twenty different attitudes as seen during his conductorship of Ratcliff. We see him in adagio, pianissimo, agitato, presto, etc. It is a very funny idea and a good speculation at the same time. Mascagni is now dreaming of going to Paris to challenge Monsieur Vignaud at—billiards, and on condition that the game lasts twenty-four hours. All geniuses are eccentric.

PLAYS IN ROME.

Returning to the Eternal City, I may announce Pinero's Governess at the Valle Theatre—also My Colleague Crampton, by Hauptmann, and Reality by Rovetta, besides other old favorites by Italian and foreign authors.

DEATH OF WALZEL.

News reaches me from Vienna of the death of Camillus Walzel, better known as Zell, the author of the libretti of Cagliostro and A Night in Venice for Strauss, Fatinitza, Boccaccio, Donna Juanita, Gasparone for Suppé, and others. Walzel, at one time, was an infantry officer, then a captain of a Danube steamer. He was also engaged in geographical works for the Austrian Government. The same post brings me a letter from Amsterdam, with an account of Gudel's eightieth birthday. Gudel is a great comedian in his own country. He received "Many Happy Returns" from all parts of the country and also numbers of presents. There is nothing like laughter to keep in health. Ninon de l'Enclos' secret of youth was simply her good temper. Her laughter made three generations of men adore her! I could mention other cases but one suffices.

ELEANOR DUSE'S SHE-WOLF.

Verga's She Wolf has not yet been given, and he is so jealous of it that he will not let any one see it, until Duse has introduced it on the Italian stage. The reason is simple: the greater the Italian success, the greater the sum he can ask for America, when its turn comes. The right of translation has already been given, but the translator must abide the author's time and will. Duse—this I may tell you—is enthusiastic over the part. Italian authors are very funny at times. When you ask them for permission to translate or adapt their plays, they hesitate so long that you either lose patience and give up the whole thing, or you take it into your own hands, whatever may be the risk.

PLAYWRIGHT'S PRETENSIONS.

Talk about author's pretensions. I remember once asking a French author what his terms were for translating one of his plays. His answer was: "Twenty-five thousand francs for the sole permission to read the play; after terms to be arranged, if play suited." I may add, that I did not accept the offer, nor have I ever heard of the play being translated into any language.

SARDOU'S PLAGIARISMS.

Sardou, who is the loudest in his condemnation of plagiarists, is accused of taking all his plays from other authors. Nos Intimes is said to have been taken from a tale, published in 1832 in the *Courrier des Dames;* Pattes de Mouches, from Edgar Poe's "Stolen Letter;" Ganaches, from Erckmann-Chatrian's "Daniel Brock;" Pommes du Voisin, from Bernard's "Aventure de Magistrat;" Maison Neuve, from Boccaccio's tales; Patrie, from Méry's "Bataille de Toulouse;" Fernande, from an old and well-known French novel; Uncle Sam, from Assolant's "Scenes of American Life;" Andrea, from Cornier's "Doctor of Honor;" Daniel Rochat, from Vibert, Sr.'s, "Martura;" Divorçons, from Rozier's "Brutus lâche César;" Odette (almost word for word), from an old Italian play; Fedora, from Belot's "Drame de la Rue de la Paix;" Theodora, from Locroy, Sr.'s, "Zoe;" Thermidor, from Dumas' "Chevalier de la Maison Rouge;" Madame Sans-Gene, from Lemonnier's "Madame la Maréchale," etc., etc. But, as Sardou himself says, "If I wrap my subject in better words than others, I am not a plagiarist." Perhaps he is right; in his own eyes he most certainly is, and success seems to confirm him in his opinion.

Whatever other faults Italian authors may have, plagiarism is not among them. Perhaps this accounts for the scant success of their plays. *Chi lo sà?*

S. P. Q. R.

AN ADMIRABLE STOCK COMPANY.

THE MIRROR last week noted the remarkable success that has attended the Giffen and Neill Stock company, which has played a continuous season of fifty-eight weeks, of which thirty-four were spent in Denver.

Many of the large cities in this country cannot boast of a stock organization, and the enterprise of Messrs. Giffen and Neill is as commendable as it is noteworthy. These gentlemen combine judgment in business direction with skill in management, and while the former has attended to the external affairs of their company the latter has managed the stage and given his excellent service as an actor.

The repertoire of the company has included many popular plays, which have been produced with all regard for artistic effects and with full integrity in arrangements with their authors and owners.

A glance at the names of those who make up this company will furnish some explanation of its success. The organization includes James Neill, Charles Kent, George W. Denham, John B. Maher, Charles Dade, Frederick Perry, George L. Montserrat, Robert Morris, Henrietta Crossman, Kate Blancke, Annie Blancke, Fanny L. Burt, Carrie Strong, Blanche Stoddard, Helen Wilton, and Harry Lee.

THE VIKING FOR THE FUND.

On Thursday afternoon Estelle Clayton's comic opera, The Viking, will be produced at Palmer's Theatre for the benefit of the Actors' Fund. The production will be elaborate in respect to scenery and costumes. The Twelfth Night Club will sell flowers. Mrs. E. S. Fernandez will direct a number of stage children who will sell librettos. A booth will be put up by Maillard for the sale of bon-bons. Seats are purchasable at the box-office of Palmer's, and at the hotels. They are also being sold by Miss Clayton at 108 West Forty-seventh Street, Mrs. Fernandez, Mrs. C. A. Doremus, Isabelle Evesson, Mary Penfield, Madame Cottrelly, Mrs. Arthur C. Savory, and Mrs. Francoeur. The opera will have the advantage of a strong cast and of careful rehearsals.

A GALA EVENT AT ATLANTA.

The dedication of Henry Greenwall's New Lyceum Theatre in Atlanta, Ga., last Monday night—an event briefly chronicled by telegraph in last week's MIRROR—drew as notable an audience as was ever gathered in that city.

The new theatre was crowded from pit to dome. The opening brought many prominent theatrical men from other cities. Among those present were Henry Greenwall, Albert Weis, of Galveston, Jake Tannenbaum, of Mobile, Frank O'Brien, proprietor of the Birmingham, Ala., Theatre and the *Age-Herald*, of that city, Manager McDonald, of Montgomery, and Thomas Johnson, of the Savannah Theatre.

Seated upon the stage were Justices of the Supreme Court, Judges of the City Courts, Members of the Council, and numerous prominent citizens. The Governor of Georgia and his staff occupied stage-boxes. Lucien L. Knight, of the Atlanta *Constitution*, cleverly introduced the speakers of the evening, Mayor King and Joseph Johnson, of the Atlanta *Journal*.

The Mayor spoke in complimentary terms of Mr. Greenwall, Herbert Matthews, the local manager of the new theatre, and Mr. Bowles, the owner of the property. He praised them for giving to the city a playhouse of which a metropolis might be proud. He referred briefly to the relations between the theatre and the public, and of what the stage has done for literature and toward the education of the people. Mr. Johnson voiced the sentiments of the Mayor, and made a dedicatory address.

After these ceremonies, Lewis Morrison and his excellent company presented Richelieu. The play went with unusual dash and spirit, and Mr. Morrison was called before the curtain. He thanked the audience for responding with such enthusiasm, and expressed his pleasure in being able to give the initial performance in so beautiful a temple of the drama. Palm and fern decorations added to the attractiveness of the theatre.

The front of the New Lyceum is of Colonial architecture, with a balcony of sixty feet. Innumerable electric lights make it brilliant and give it a metropolitan air.

The spacious foyer is of hard wood finish and is in exquisite taste. The skill with which the heavy marble tiling has been joined is unusual. An immense stairway in quarter oak adds to the general appearance. At the head of the stairway is a foyer with gentlemen's smoking-rooms, etc. The boxes, twelve in number, are decorated in white and gold, are of the Colonial style, and delightfully comfortable. The drapery is handsome. Half hid among the silk and plush are delicate and artistic studies in oil. On the lower floor are plush chairs of the latest design placed sufficiently far apart to make ingress and egress easy. The aisles are wide and the pitch is barely noticeable. In the galleries, two in number, the greatest comfort seems to have been obtained. Everything is unusually roomy. The entire seating capacity is 1,500, with standing room for 400.

The architect, Frank Cox, deserves great praise for the airiness and brightness of the auditorium, and the fresco artist deserves congratulation for the work which has made it one of the handsomest interiors in the country.

The walls and ceiling are of ivory finish that softly blends with gorgeous hand frescoing, and gives a decidedly rich impression to the auditorium. Just before the massive truss is an immense sounding-board, on which is depicted "Love's Wakening." The proscenium arch is of white, rose and gold and festooned with hand-painted flowers.

On the curtain is a thoroughly artistic painting of "Sappho and Her Companions," by Cox Brothers. The background is a charming perspective overlooking a crystal lake.

The stage is 45x70 and 65 feet to the gridiron. The box-sets are all lashed, and working drops are used entirely, which comprise twenty sets of scenery. There are ten large dressing rooms with two star rooms on the stage. The theatre is illuminated by both electricity and gas. The stage abounds in traps and bridges of all kinds, and is fully equipped in every detail.

The acoustics are pronounced perfect by the public, and upon entering, one is impressed by the grandeur and magnificence of the theatre. All the help are uniformed, and this gives the house a metropolitan appearance.

ARDEN VS. MANSFIELD.

Edwin Arden has begun suit against Richard Mansfield to recover salary for the Summer season, being legally represented by Howe and Hummel.

"My experiences with Mr. Mansfield have been quite peculiar," said Mr. Arden to a MIRROR man yesterday. "After an interview with Mr. Mansfield at his residence I was engaged by him as a member of his Garrick Theatre company for the Summer. After I had engaged with him—there was no written contract, as I believed him to be a man of honor—I was offered an engagement at a larger salary—I may say a very large salary—by Joseph Arthur, to originate the leading role in his play, Linsey Woolsey, produced in Chicago. As Mr. Arthur's tender promised a certainty, with artistic opportunity, I went to Mr. Mansfield and asked him if he would really require me for the Summer. He replied that he would, and I was almost at once notified to report at the Bijou Theatre for rehearsals of Bernard Shaw's play, Candida, and the play, The Great Philanthropist, with his company.

"I rehearsed in these plays for over a week. No fault was found with me. The company was notified of an engagement at Washington for a week. On Saturday, April 6, Mansfield's baggage man called for my trunk to go to Washington. On Saturday evening I received a message signed 'Thomas Yore,' stating that my services would not be required in that city, and that Mr. Mansfield would wire me when I was needed. As I had never heard of Thomas Yore, I at once communicated with Mr. Mansfield to find out what it all meant. Mr. Mansfield wrote me, referring me to his manager, Mr. Slocum, for particulars, and saying that he did not know why I wished to send my trunk to Washington, unless I needed a change of ad. He supplemented this bit of cheap wit with the information that Thomas Yore was his call-boy.

"Thereafter I was unable to get any satisfactory explanation from Mr. Slocum, and I have been unable to see Mr. Mansfield. I expect to collect my salary for the season for which I engaged with Mr. Mansfield."

A MIRROR reporter sought to get Mr. Mansfield's side of the case from that gentleman, but was informed, through Mr. Slocum, Mr. Mansfield's manager, that Mr. Mansfield, if he had anything to say on the subject, would express himself through the courts.

A MANAGER'S MISHAP.

Alderman O. B. Sheppard, who is also manager of the Grand Opera House, Toronto, Ont., met with a painful accident on April 27 while out with the Hunt Club. Mr. Sheppard's horse stumbled, and fell with him, finally rolling over his rider. Mr. Sheppard was picked up in an unconscious condition and taken home, but was out again in a few days. The horse's back was broken by the fall and the animal was shot.

LETTERS TO THE EDITOR.

THE BENEFITS OF ORGANIZATION.

WASHINGTON, April 27, 1895.

To the Editor of The Dramatic Mirror:

SIR.—Evidently R. C. understands what he talks about in his enjoyable letter in this week's MIRROR, and his suggestions are certainly pertinent.

Why not organize?

To quote his words, which hit the nail squarely on the head: "To these within the circle the present conditions are all right. But it is easy to fall from grace, and the petted idol of to-day may be a forgotten outcast to-morrow."

There is no surer truism than this, and I call to mind many instances where former petted actors were reduced to actual want, with starvation staring them in the face, who have been forced to seek my services as dramatic agent. Too proud to let the world know of their condition through fear that if once downed they will always remain at the bottom of the ladder, they have covered up their real condition, even from their most intimate friends, and have gone on, hoping against hope and in the face of every discouragement, from managers and artists alike, when with proper organization their condition need not have continued indefinitely.

In urging organization, I do not contemplate any trades-union plan of regulating an actor's status; fixing his salary and his classification—manifestly an absurdity.

A successful actor is an artist, and not to be placed on a par with a day laborer or a tradesman. The value of his art is undeterminable by any code, and cannot be graduated by any scale, movable, or otherwise. The public likes him, whether because of his special pull with the press, or not, and his value to a manager is proportionate to his reputation, and always will be.

But these are questions with which a plan for organization need not concern itself. If a few actors within the circle are so fortunate as not to need organization, there are plenty who do, and all, in my humble opinion, will be the better for it.

Plans under consideration by the leaders of the organization movement, contemplate, if I am correctly informed, First: A general clearing-house or exchange, founded on a club basis. Second: The appointment of a corps of salaried officers in addition to the club directors, or merely social functionaries, whose duties it will be to act as dramatic agent, so to speak. Third: A club-room where actors, managers and playwrights can meet together for the discussion of plans mutually beneficial.

In other words, the organization should first have a permanent club-house or home, where every member who has paid his initiation fee and otherwise complied with the rules of the organization, shall have equal privileges with every other other.

It should maintain a booking department exclusively for its own members, each of whom pays his quota of its expenses, and which department would therefore have no favorites, other than those that talent and reputation deservedly make.

Such an organization would in time probably enroll every legitimate actor, manager or playwright who has ever trod a metropolitan stage or produced a successful play, and its revenues would be enormous, and abundant to do much for the profession with but a minimum of cost to each member.

It would not be incumbent upon the "fortunate celebrity" to meet his less fortunate brothers if he did not wish to, only at election time, or when matter of moment to every star necessitated it. But in an organization so stupendous these things would regulate themselves naturally enough perhaps by cliques within cliques, as they do now, and no one could feel badly so long as he found his congenital level.

By all means let us organize for many and varied and obvious reasons.

Very truly yours,
A. MILO BENNETT.

MR. PURDY REPLIES TO MR. OUTRAM.

ELIZABETH, N. J., April 25, 1895.

To the Editor of The Dramatic Mirror:

SIR.—I regret very much that I am compelled to solicit any of the valuable space of THE MIRROR, but a letter in your last issue signed by Mr. Leonard Outram, calls for a reply from me, as a member of the American Dramatists Club. Personally I have ceased to regard Mr. Outram seriously.

The American Dramatists Club in issuing its list of plays has tried to do justice to all. That I am a member and Mr. Outram is not counts for absolutely nothing in this regard, and if I asked, or permitted, the Club to favor me for such a reason, I would be unworthy of it.

I cannot determine which it is that has the more excited Mr. Outram—my being an American, or my age. However, while that gentleman is on the high seas struggling with his spleen because of these truths (which seem to have filled him with a sense of personal injury, which nothing short of the spilling of blood, or ink, could remove), I will content myself with submitting his last letter to me, with my reply thereto; and a letter from Frederick Warde in answer to a request of mine, to state the facts.

Their publication will, I think, demonstrate whether I have acted in any way to reflect discredit upon the club of which I am a member; and the letter from Mr. Warde will be especially interesting to my now seasick fellow author, who deems Mr. Warde such good authority. No further comment is necessary.

Very truly yours,
RICHARD AUGUSTUS PURDY.

—

CHICAGO, Ill., Feb. 28, 1895.

DEAR SIR.—I am sorry you should have been put to so much trouble and failed to find me. I did not come to the club as I proposed, in consequence of hearing from Mr Barnard that you would not be there.

That gentleman assured me I should like you very much if we met, and I am therefore slow to yield to the impression which your letters convey.

I cannot understand how any dramatist having a right to be a member of a representative club can place himself in so false a position, nor is it easy to reconcile the impertinence of your suggestion with the ordinary instincts of a gentleman. If your name is inserted in the club list as the author of Galba the Gladiator, I shall simply publish proofs of the falsehood of the representation, together with the correspondence on the subject, which speaks for itself.

Yours obediently,
(signed) LEONARD S. OUTRAM.

—

ELIZABETH, N. J., March 11, 1895.

DEAR SIR.—I avail myself of a saying of an illustrious fellow countryman of yours: "To argue with a man who has renounced the use and authority of reason is like administering medicine to the dead."

When you resort to such expressions as your last letter contains, imputing to me a lack of "the instincts of a gentleman," "impertinence," "falsehood," etc.; and when you threaten to "publish our correspondence," and use a lot of other small talk of that kind, you are evidently losing your head.

Let me say just here, that I am not unfamiliar with the stage device known as a "flourish of trumpets," and have upon occasions been somewhat awed by its appropriate use in a play, but it has very little effect upon me in a letter.

To answer you briefly, I have been much more courteous to you than you deserve. I invited you at the start to a friendly controversy on the subject, to which you made a haughty and supercilious reply, as if no one but yourself could possibly have any rights in the matter. You evidently mistook the temper of that letter for an attempt to creep into your good wishes, and at once endeavored to assume a superiority, to which, of course, you are not entitled. If you had met me in any reasonable way I would have relinquished my claim without persuasion, but your offensive attitude forced me to sustain the position I had taken.

Let me remind you that the suggestion you style impertinent was not my own, but if it were it could not be impertinent. You are not dealing with a child in awe of its instructor.

If my claim contains any falsehood, your threatened publication of our correspondence will readily reveal it, but I imagine you will think better of that intention—first, because it would, if you published the entire correspondence, only vindicate me, and second, because the public cares very little about our private affairs.

Very truly yours,
(Signed) RICHARD AUGUSTUS PURDY.

—

PORTLAND, Ore., April 3, 1895.

Richard A. Purdy:

MY DEAR SIR.—In reply to your letter of the 12th ult., received on my arrival here on the 1st inst.

Your statement and claim to part authorship of Galba the Gladiator is absolutely just and correct.

Leonard Outram made me a play to which I gave the above title, from the translation of Soumet's play, Le Gladiateur, which I produced but found it lacking in certain requirements. At my request you rewrote the play for me, and it was most successfully produced both in New York and throughout the country, and announced as the joint work of Leo ard Outram and Richard A. Purdy, and if I remember rightly, the New York press highly complimented the authors on their work at the time both names were invariably used on the play bills as authors.

Any attempt to deprive you of the credit of your work on the play is most unjust. You are fully entitled to the honor, and credit as part author of Galba.

With kindest regards and best wishes,
Yours sincerely,
FREDERICK WARDE.

IN OTHER CITIES.

ST. PAUL.

At the Metropolitan Opera House Gustave Frohman's co. produced for the first time in St. Paul The Wandering Jew, by Nelson Wheatcroft and George Backus, April 28-4, opening to good houses and appreciative audiences. The play was finely staged and mounted handsomely. William Morris made a big hit as Dagobert. Etta Hawkins as Rose, and Ada Hawkins as Blanche, the orphan daughters of the Count de Ligny, were clever as the twin-sisters. The Misses Hawkins are St. Paul girls, and were enthusiastically received. Frances Gaunt as Adrienne de Cordoville was most pleasing. Maurice Freeman was decidedly good and met with noticeable favor as Marquis de Aignguy, Marshall Stettman as Gabriel, Frank Opperman as Rodin, Nadine Winston as Madame Boudoin, and Thomas M. Hunter as the Wandering Jew, all deserve mention for capable work. The play gave general satisfaction.

At Litt's Grand Opera House, Harry Williams' clever co. presented A Bowery Girl 28-4, opening to full houses. The play was well staged, the scenic effects excellent, and a number of stirring situations and climaxes were greatly enjoyed by the audience. Clara Thropp was very clever as Nora Blake, a Bowery girl. She is a good vocalist, and her pleasing rendition of several songs won for her most hearty encores. Stella Barr plays the part of Agnes in a meritorious manner. J. H. Cossar was excellent as Ernest Halcombe. Daniel Jewett was very clever as the Italian Franchelli. Florence Roberts was very bright and clever as Swipes, a newsboy. George W. Thompson does some good character work as Pete Blake. Sydney Cowell, George A. Wright, and Edw. Clifford deserve mention. Giffen and Neil stock co. in Captain Swift 5-11.

The performances of Little Lord Fauntleroy given by the Giffen and Neill stock co. at the Grand Friday and Saturday 26, 27 proved a drawing card and drew the largest matinee gathering of young people ever seen at the Grand. Annie Blancke's delightful impersonation of the Little Lord was a revelation.

A large and brilliant audience of about two thousand people, an audience representing the musical culture of this city, greeted Ysaye the Belgian violinst at the People's Church on Monday evening, 29. It was a most enjoyable event to our music-lovers. The beautiful and artistic rendition of the programme presented by Messrs. Ysaye and Lachaume held the audience fairly spellbound, broken by the most enthusiastic applause from the entire audience.

The Bostonians did a good week's business, and the performance gave general satisfaction. The Maid of Plymouth is a pleasing opera. Jessie Bartlett-Davis as the Indian maiden was in fine voice. Her beautiful rendition of the gem of the opera elicited three hearty encores. Caroline Hamilton possesses a strong, clear soprano, and made a very favorable impression. Mena Cleary sang several numbers in a sweet, clear voice that pleased the audience. Jessie Bartlett-Davis on Saturday evening, in response to an encore of De Koven's masterpiece, "Oh, Promise Me," won the hearts of her auditors with her rendition of Wescott W. Price's composition, "Love's Return." The melody is beautiful and the words by Irwin Beaumont are very pleasing. The song is dedicated to Mrs. Davis. The piece received a most enthusiastic encore to which Mrs. Davis responded. Westcott W. Price and Irwin Beaumont are promising young men, and St. Paul is to be congratulated on the successful effort of two of her sons. Jessie Bartlett-Davis is an especial favorite with our theatregoers, and a welcome visitor socially. She has been entertained by a number of our leading families throughout the past week.

Cora Barnabee, niece of Henry C. Barnabee, sang the role of Annabel in Robin Hood Friday evening. She has a clear, sweet voice, and rendered the roles in a pleasing manner. Her solo in the last act was heartily encored.

Marie Stone-MacDonald always travels with the Bostonians. Miss Stone for a number of years sang her way into public favor as prima donna of the Boston Ideals and the Bostonians and became an especial favorite in St. Paul. Our music-lovers and theatregoers would be greatly pleased to hear her sing again, for her voice is as strong, clear and sweet as of yore. Her visits here are ever welcomed by a host of warm personal friends, and she has been continually entertained by a number of our leading families during the past week.

GEORGE H. COLGRAVE.

ATLANTA.

The dedication of Henry Greenwall's New Lyceum Theatre April 29 was one of the red-letter events in the annals of the drama in this city. Lewis Morrison as Richelieu was a suitably fine attraction for the initial opening of the house. Mr. Morrison appeared in Faust the following night, and business continued correspondingly good throughout the engagement.

The Savannah Theatre, built in 1811 and perhaps one of the oldest landmarks in the State, is being lowered to the ground to make place for Henry Greenwall's new theatre at that place. Associated with the house are some of the greatest names in the theatrical profession. James A. Herne, who wrote Shore Acres, was an unknown actor in a stock co. that played at that house a number of months. The house was once managed by John Templeton, the father of Fay Templeton, and at another time it was managed by John T. Raymond, the famous comedian. The Crisps, the parents of the Speaker of the House, also played there often. I hear that Mr. Herne speaks often of the old days at the well-remembered theatre.

While "Hub" Mathews was a law student in Cleveland he took a penchant for the operatic stage. He soon became stage manager for one of the big cos., and it was while staging The Chimes of Normandy that he discovered and brought out Della Fox. She was a fine looking, buxom, golden-haired chorus girl, who sang with much spirit and moved with life, and in selecting the cast the thought of the dashing young girl occurred to him and he gave her the role of Serpolette. She, naturally, was overwhelmed, but made a fine impression, however, and from the first night her success was assured. Everyone knows of the career that followed. Mr. Mathews came near losing his position by putting on such an inexperienced young woman, but she made a hit, and he is due the credit of first discovering her.

A concession has been granted Valsi Brothers of Chicago to place orchestras in the Liberal Arts and Manufacturers' Building of the Exposition. They will also conduct the sale of American sheet music.

Manager Home, of Macon, is negotiating with a view to securing this organization for his house to begin 6. An effort will be made to make a run of Summer opera at his theatre.

The Campobello Opera co. at De Give's Grand, taking the week of 22 as a whole, did only fairly from a pecuniary standpoint and I believe that Il Trovatore was probably the most successful among the operas presented. The time of the engagement to last was four weeks but the receipts have fallen off remarkably and it is likely that the co. will close its engagement here May 4.

Manager McDonald of Montgomery, who came over to the dedication of the New Lyceum, is endeavoring to get the co. to go to Montgomery for a week's stay.

Manager Matt Grau is here arranging for the coming of his co., which is to open its engagement for two weeks and probably longer at Henry Greenwall's New Lyceum 6.

Robert Harris left last week for Rochester, N. Y., where he goes to join the Frost-Fanshawe co., which is playing repertoire through the East. He is an Atlanta boy and has made considerable reputation since he adopted the stage.

Dorothy Usner, who has won notable success as a member of Charles Frohman's forces, is being entertained by Mrs. Frank Bell in this city.

ALF. FOWLER.

MINNEAPOLIS.

At the Grand Opera House the Bostonians gave Prince Ananias for the first time in this city April 29 to a large and brilliant audience, and made a decided hit. The opera was put on in the usual painstaking manner that characterizes this excellent organization. H. C. Barnabee, who seems to have renewed his youth, was irresistibly funny as the strolling player. Eugene Cowles as George La Grabbe sang splendidly. W. H. MacDonald was happily cast as Louis Biron. George Frothingham appeared to advantage as the King. Harry Dale made a good impression as Killjoy. Jessie Bartlett Davis, who has a host of admirers here, was cordially welcomed as Idalia. The others were equal to the requirements of their respective roles. Kellar 6-11.

At the Bijou Opera House Giffen and Neill's admirable co. presented Nance and Co. to fair-sized audiences matinee and evening of 28. Henrietta Crossman assumed the role of Nancy Brasher and made an emphatic success. Charles Kent was thoroughly good as Kiefe O'Kiefe. John B. Maher made the most of the difficult role of Sikes Stockslow. George W. Denham made an admirable Ebenezer Griffing. The cast throughout was exceptionally strong. A Bowery Girl 5-11.

At the Metropolitan Opera House Ysaye, assisted by Aimé Lachaume, pianist, appeared 27 before the largest and best audience which has ever filled this beautiful theatre. He was most enthusiastically received, and deservedly so, for such marvelous playing had never before been heard here. The house was tastefully decorated with flowers and potted plants by Manager Hayes.

Theodore Thomas' Orchestra gave two concerts at the Exposition Auditorium 29, 30 to excellent business, despite strong counter attractions.

Manager Litt is arranging for the appearance of several high-class attractions at the Metropolitan during next season. Among the number are Henry Irving, and Sarah Bernhardt. The regular season will open in August. Too Much Johnson will be the initial attraction. The ninth anniversary of Minneapolis Lodge of Elks, No. 44, was appropriately celebrated at the lodge rooms 25.

Mrs. Sol Smith Russell and family left 28 for Montreal, where they will join Mr. Russell, who closes season there 16.

F. C. CAMPBELL.

PROVIDENCE.

At the Providence Opera House April 29-4 the Exchange for Women's Work gave the Spielkartenfest. The affair was purely local and drew very large audiences. Joseph Haworth in repertoire 6-11.

The Dazzler, with many changes, pleased good-sized audiences at Keith's Opera House 29-4. The specialties were new and entertaining, and the co., headed by Mlle. Otillie, a good one. Hoyt's A Temperance Town 6-11.

The Police Inspector was the attraction at Trowbridge's Star Theatre during 29-4, and enjoyed a good business. The leading role was well taken by Charles Chappelle. The stage-settings were good and the production was very acceptable. The Plunger 6-11.

The White Crook co. gave a very good variety entertainment to good houses at the Westminster Theatre during the week opening 29. McHenry's English Swells 6-11.

The Players' Club presented the comedy, entitled Debt, before a fair-sized audience May 1. In the cast were J. C. Davis, J. W. Goulding, A. W. Carpenter, F. Anthony, E. B. Barker, M. A. McKenzie, Miss Peckham and Mrs. Davis.

Edwin Kent, character comedian, was in town 26.

Owing to a severe cold Etelka Wardell was out of the cast of The Diamond Breaker 26. Katherine Angus assumed her part at short notice.

Robert Pollard, of the Robin Hood Opera co., arrived home 27.

Manager John Phillips has booked some of the best attractions for production at the Star during next season.

The Sawtelle Dramatic co. passed through here 29.

J. Ed. Hurst, manager of the Kimball Opera co., will be at Rocky Point again this Summer, and show his friends what kind of clams are served at this favorite resort of Mr. R. A. Harrington's.

Katherine Rober will sail for Europe early in June, visiting Paris, Rome, and Vienna among other cities.

Treasurer Fred. Aldrich, of Keith's, has just recovered from a severe attack of typhoid-pneumonia, and he is again in the box-office greeting his friends with a smile.

B. F. Keith's Opera House will close for the season 11. The season has been one of the best since the house opened. Manager J. T. Fynes will go to Keith's new theatre in Boston from here. During the Summer material alterations will be made in and about the theatre.

Charles Phillips has received a flattering offer from Manager Cooper, of Burbank's Theatre, Los Angeles, Cal., for a season's engagement.

Etelka Wardell left 29 for New York after playing a successful week's engagement at the Star.

John J. Miller, dramatic editor of *The Journal*, has been on the sick list for the past week.

George H. Brennan, who is directing Joseph Haworth's tour, was in town 2.

The sale of seats for the Melba and Nordica concerts, to be given in Infantry Hall 6, 7, opened 29, and was exceptionally large.

Providence Lodge, B. P. O. Elks, held a largely attended social in Elks Hall 30. Among the entertainers were Exalted Ruler Thomas Trowbridge, John Phillips, Charles Phillips, Richard H. Gieger, Allie Fisher, Nellie Devenish and her lady minstrels, Prof. Josselyn, and Victor Barrael. The affair was a most enjoyable one.

Fred. and Alice Warren, who have just closed a season's engagement with Mr. and Mrs. Oliver Byron in The Ups and Downs of Life, arrived from New York 2, also L. P. Johnson, who was manager of the same co. Mr. Warren is busy rehearsing The Plunger which opens at the Star 6 for a week.

The Dazzler (A) co. closed season at Keith's Opera House 4.

The Providence baseball club occupied boxes at Keith's 2.

HOWARD C. RIPLEY.

JERSEY CITY.

Humanity was presented at the Academy of Music April 29-4 to fair business. Phoebe Davies and Doré Davidson divided the honors. The exciting situations, the horses, hounds and fine stage settings were all heartily applauded. The co. is a big one. Joseph Grismer, Scott Cooper, Charles Jackson, and Belle Bucklin lent efficient aid. Herrmann 6-11; The Shaughraun 13-18.

Business continues good at the Bon Ton Theatre. The co. 29-4 included Sam and Morris Weston, Charles Fostelle, Will Hafford and Harry Mantell, Mlle. Tournor, Eddie Shayne and Mae Worden, Bertha Brush, John J. and Tillie Black, Nettie Collins, McLean and Hall, Felicia Morris, Fields and Lewis, George Davis, and Cunningham and Staley.

Scribner and Smith's Circus did a large business at Bayonne 29, and gave a fine performance.

The Greatest Show on Earth will be here 6.

The Elks' headquarters here are in a sad plight, undergoing alterations.

George Monroe and Aunt Bridget were originally booked at the Academy of Music for 6, but as Mr. Monroe wanted to close season 27, he transferred his week to Professor Herrmann, with Manager Henderson's sanction.

The Bon Ton Theatre has decided to do away with all window advertising, and give the newspapers and the bill-poster more in that line. Consequently Advertising Agent George Clarke has been retired. Mr. Clarke was manager of this house before the continuous performance was started, and on account of his ability was retained as the advertising agent. He will, however, remain here during the Summer.

Edward J. Dillon, of Pawn Ticket No. 210, was a visitor 28. He reports good business.

The Empire Theatre (New York) Dramatic School has eight Jersey Cityites as pupils.

WALTER C. SMITH.

BUFFALO.

Trilby is the title given to a semi-operatic farce composed by three Buffalo men, John B. Olmstead, Frederic Almy and Walter Cary, and presented by local amateurs. For some weeks rehearsals have been in progress, and the auction sale of seats occurred April 29; bidding became active for boxes and choice seats; over $1,000 was netted in commissions above the ordinary scale of prices. On April 25 the curtain went up at the Star before a brilliant and expectant audience. The first scene representing the studio of Du Maurier's famous trio was a marvel in realism. Taffy true to life was swinging a gigantic dumb-bell, Little Billee was at his easel, as was also the doughty Laird. Applause greeted the ambitious amateurs, and while it was known that the play was to be presented entirely by men, the transformation of sex was marvelous. The libretto fairly coruscates in its brilliancy. Most of the music is taken from popular airs and the settings were very appropriate. The piece is filled with clever situations and the dialogue contained many local hits which added to the fun. The local charity organization netted about $3,000, and yet the clergy denounce the stage.

Prince Pro Tem was crowded on the opening night at the Star 27-31. Mr. Reeves, manager of the co., was so well pleased with the Trilby performance, which he came on to see, that he asked the chorus and principals to attend, and extended the courtesy of the house. The co. had big houses during the entire week, it being the closing week of the season for the Star.

A. M. Palmer's co. presented Trilby at the Academy of Music 29, 30. The co. gave a most satisfactory performance. John Drew 3-4.

At the Lyceum Theatre Murray and Mack in Finnegan's Ball, week of April 28, played to big houses. Pawn Ticket 210, 6-10.

At the New Court Street Theatre Hopkins' Trans-Oceanics introduced a novel advertisement last week by operating an electrical piano in the lobby of the theatre. The co. is one of the best vaudevilles of the season. The Bullfighter 6-11.

Zelie DeLussan and Madame Aus der Ohe appeared in grand concert, under the auspices of the Vocal Society, at the Concert Hall 2.

At Shea's Music Hall Unthan, a novelty, does wonderful things with his feet, uncorking bottles, shooting, writing, and demonstrates the results of perseverance. Valesca, a great favorite, remains; Marie Rogers, baritone, and Fred. McClelland continue.

BART HART.

LOUISVILLE.

Eddie Foy played a special engagement at Macauley's in Off the Earth April 29. As a vehicle for the presentation of "Foyisms" it serves its purpose. The scenery is elaborate, the ballet extensive, and the cast equal to the demands made upon it. This engagement closes the season at Macauley's.

The Frohman season, which will last several weeks at the Grand, commenced 29 when The Charity Ball was presented with Berenice Wheeler as the principal attraction. Men and Women, Sweet Lavender and other plays of the Frohman repertoire will be given during the season. Manager Camp is confident that it will be a prosperous one.

Mr. and Mrs. Arthur Lewis played their third engagement during the season in Louisville, appearing this time at the Avenue week commencing April 29. The Crust of Society was presented with Mr. Lewis as Oliver St. Aubyn, Mrs. Lewis as Mrs. Eastlake Chapel, and Lydia Thompson as Mrs. Ernestine Echo. Albina London Entertainers appear 5 for a week.

The Buckingham is offering a first-class variety entertainment, and the business continues excellent, notwithstanding the extremely warm weather. George Dixon's co. will fill a week's engagement commencing 5.

The sale of seats for the German opera season 2-4 at the Auditorium has been unprecedentedly large. The downtown office of the Auditorium has been crowded ever since the announcement that Walter Damrosch and his co. of German artists would present Die Walkure and Tannhauser. The young conductor and composer has also been induced to deliver during his stay his lecture on Wagner, which has attracted so much attention among music-lovers elsewhere.

The benefit for John M. Straus will occur 10. He will be assisted by the Louisville Mandolin and Guitar Club, of which he is the leader, and the best local talent. This young man will undoubtedly be heard from. He has composed quite a number of songs, is a talented performer upon several instruments, and in a brief career upon the stage, notably with the Mr. and Mrs. Sidney Drew co., he evidenced unusual histrionic ability.

The approaching return of Lewis Williams has excited more than usual interest among his former musical associates. His success in oratorio and the singing of classical music in the East is the source of genuine pleasure and pride.

Walter S. Matthews is actively engaged in writing a play, the subject-matter of which deals in a poetic manner with life on the frontier.

Charles Shreve and Daniel Sabel are resting here, having closed their season on the road. The former rendered valuable assistance at the recent benefit given the Legion Drum Corps at the Armory. The entertainment was so highly successful that it will be repeated upon request and given at the Temple, which Manager Bourlier has kindly donated for the occasion.

CHARLES D. CLARKE.

DENVER.

The Trilby expectations of the Lyceum management were upset by a restraining order issued at the instance of Harper Brothers, of New York, through Denver lawyers. At this writing the case is still in court. The contest is not alone over the copyright, but the originality of Du Maurier himself, the Lyceum folk claiming that Trilby is not original with Du Maurier; that he founded his story on a book written in the year 1820 by a Frenchman named Charles Nodier, entitled "Trilby, Fairy of Argyle," and that their version is not Paul Potter's. It is said the same plea is now in the New York courts. The Lyceum management had the cast all arranged when the injunction was granted, pending a hearing. McKee Rankin was to be the Svengali and Patrice O'Neil was to do Trilby. If the injunction is not made permanent the production will take place week of 6-11. The comedy of Ours was substituted for the week's bill ending 4. It drew only fair houses.

Effie Ellsler in an attractive repertoire, comprising four plays, drew her usual patronage at the Tabor week ending 4. Emily Bancker in Our Flat week of 6-11.

Stuart's Uncle Tom co. was at the Curtis Street, and drew good houses.

Biff Hall's prize soubrette, Marit Skaarvoldt, in that prize play, Eric Kelsta, was at Turn Hall lately.

Remenyi's recent concert at Unity Church was an artistic success as usual, and a gratifying pecuniary one also. Pauline Stein, the soloist, was ill and unable to sing. She is said to be a Denver girl. A young Denver girl, a little friend of mine, Alma Cadwell, played before the virtuoso, and he pronounced her talent wonderful. She will be taken to Europe to be prepared for the concert stage.

The latest fad in the musical world, Ysaye, gives two concerts at the Broadway 4-6. The prospects are that he will have full houses at $2.50 for best seats.

Wilkinson's Widows will have an early production at the Lyceum, by arrangement with the owners.

A new comic opera by Randolph Hartley, librettist, and Henry Housely, composer, both of Denver, is shortly to be tried at the Broadway. Whether it is to be taken on the road, or composed just to make fun for the friends of the authors, I haven't heard. The scenes are in Africa. It's called The Jnggler. Hartley has had some little experience in this kind of work, and Professor Housely's compositions are well thought of. He wrote the popular song, "Wait, Mr. Postman."

Madame Sabino recently returned from Los Angeles, where she sang at the musical festival. Her success was emphatic.

W. P. PEABODY.

DETROIT.

The Detroit and the Lyceum were both dark the first part of week of April 23-4, and things in the theatrical line are consequently rather dull. Both theatres will light up the latter part of the week, however, with good attractions at each. Durward Lely, Patti's tenor, occupied the Detroit Wednesday evening. Marie Jansen will open in Delmonico's at Six on 2.

The next booking at the Detroit is The Bostonians, and we could scarcely have a more welcome announcement. They open on 6 and will remain with us a week. The ball Monday evening will be the new Victor Herbert opera, Prince Ananias. During the engagement they will also sing Robin Hood and The Maid of Plymouth.

Tony Pastor with his big co. of well-known attractions opens at the Lyceum 22. The advance sale of seats promises large audiences, which the only Tony always draws in Detroit where he is an immense favorite.

The show of Hagenbeck's trained animals will be seen all next week (6-11) at the Lyceum. Stuart Robson is the next May bill at this theatre.

The current attraction at Whitney's Grand week of 28-4 is 8 Bells, which opened to a packed house Sunday evening, and is drawing crowds all the week. It is one of the really good things of its kind, and has been a success from the start. It is in the main the same as when first put upon the road, although several clever new things have been introduced, and the performance is diversified with sundry specialties of an entertaining nature. Hallen and Hart 6-11.

Lincoln J. Carter's The Fast Mail is testing the capacity of Campbell's Empire Theatre 29-4. Stella Mayhew does the best comedy work in the play. Other members of the co. also do good work. Herbert Cawthorn in A Cork Man 6-11.

KIMBALL.

KANSAS CITY.

Damrosch's German Opera co. drew a large audience to the Auditorium April 29-31, presenting in fair style Tannhäuser, Siegfried, and Lohengrin. The orchestra was fine, the principals fairly good, and the chorus poor. Much dissatisfaction was caused by the management advertising the best singers for certain nights, and then changing them at the last moment to other nights which were not so heavily sold. Sousa's Band 10; Plunkett Green 9.

Kellar the magician, assisted by his wife, gave excellent entertainments, and drew fairly 29-4, at the Coates. Lilliputians 7-11.

Lillian Lewis in Cleopatra drew good-sized audiences at the Grand 5-11. Miss Lewis made a favorable impression in the title-role. The Shakespearean version adapted by Lewis Marston was used. The scenic effects and costuming were excellent. A ballet and living pictures were also introduced. Charles Hanford made a splendid Mark Antony, and the rest of the co. was fair. Calhoun Opera co. 5-11.

Sole Tracked drew moderately at the Gillis 28-4 with Jule Walters in the leading role of the tramp.

FRANK B. WILSON.

SAN ANTONIO.

The United States Marine Band gave three concerts April 29, 29 at the Grand Opera House to fair sized houses. The Baldwin-Melville co. played a week's engagement at the Grand, opening 22. They appeared in a repertoire, and did a good business, playing at 10-20-30 cents. Thursday night, 25, the Baldwin-Melville co. gave up the house for one night to Ezra Kendall, who played a benefit performance for Manager Walker. He had a big house. The only thing now underlined is Sousa's Band, and they will be here 5. The season here now is virtually closed, and Manager Walker expects soon to be in New York looking after his bookings for next season.

On May 16 San Antonio will have its first "charity circus." It is being arranged by Mr. Pardee, and all the leading society folk will take active parts.

WILLARD L. SIMPSON.

INDIANAPOLIS.

Nat. Goodwin as usual had a successful engagement at the Grand Opera House on April 25-27 at advanced prices. Herne's Shore Acres opened to good business 1, playing a return engagement. Mr. and Mrs. Kendal 29-22.

English's Opera House was dark 29-4. Wrestling match between Hale and McLeod 6.

The Smugglers, a sensational melodrama, with elaborate scenic display, opened to the accustomed big houses at the Park Theatre 29-4, and evidently pleased the patrons of this house. The Train Wreckers by the same co. 2-4. An American Hero 6-8; Little Trixie 9-11.

The Empire Theatre is closed for the season.

The regular season is rapidly drawing to a close, and theatrical matters of importance are few and far between. A notable engagement is the Kendal engagement.

G. A. RIGGS.

CHARLESTON.

Mabel Paige closed the most successful engagement she has ever played in Charleston April 27, and left the following day for Columbia. The youthful star is also supported by a stronger co. than in preceding seasons.

The much-heralded games of Living Whist, gotten up under the direction of Madame Arcan, were played at the Academy of Music 30, 1, in the presence of large and fashionable audiences. The affair was entirely in the hands of the "smart set," thus insuring the presence not only of the local "400" but of all others who aspire to a place in the arithmetical progressions which enter into the constitution of social mathematics.

Kathleen Mavourneen will be presented at the Academy of Music 2 by amateurs. Ex-Senator Wade Hampton will lecture 14; Excelsior Glee Club (local) 15; Campobello's Opera co. 20.

R. M. SOLOMONS.

OMAHA.

At Boyd's Theatre the engagement of Effie Ellsler, April 25-27, proved more of an artistic than a pecuniary success; the audiences, though fair, not being so large as the performances deserved. Hazel Kirke, Doris and A Woman's Power were most acceptably presented. The star is supported by a capable co., Frank Weston and Robert Drouet leading. Following the Lilliputians, which are booked for the first four days in May, comes the Elks' benefit 8; Lillian Lewis 12; Sousa's Band 14. The Boyd will not close this Summer, some fine attractions being booked for July and August.

J. R. R.

GALVESTON.

The past week has been bare of events. The season is virtually closed, but one more attraction being underlined for a benefit performance.

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CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC (Ben F. Toler, manager): Faust April 24; excellent performance; packed house. This closed the season.——ITEM: Manager Ben F. Toler is an ardent admirer of THE MIRROR, and says that in this, his first season as manager, this journal was indispensable to him. Our theatregoers are loud in their praise of the excellent manner in which Mr. Toler has managed the Academy.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): Campobello Opera co. 6.——MONTGOMERY THEATRE (S. E. Hirscher and Brother, managers): Dark 25-2.——ITEM: Hon. F. P. O'Brien was greeted by his many friends here last week. He said Birmingham would be heard from next Fall.

DECATUR.—ECHOLS OPERA HOUSE (J. C. Gordon, manager): Black Diamonds by local talent April 22; Carrington's Drummer Boy of Shiloh 29; both to fair audiences.

ANNISTON.—NOBLE STREET THEATRE (R. St. John, manager): Schubert Quartette April 29; large and delighted audience.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Emily Bancker in Our Flat played a return engagement April 22-24 to light business. Peter F. Dailey's A Country Sport 2-4.——BURBANK THEATRE (Fred. A. Cooper, manager): The regular stock co., somewhat remodeled, gave Prince and Pauper to fair business week ending 27. The French Spy 28.——ORPHEUM (Joseph Petrich, manager): Mazuz and Abacco, Lina and Vant, and the Nawns were the newcomers last week. Business brisk.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Girl I Left Behind Me to good business 24, 25. Peter F. Dailey 1; home talent 6.

SAN BERNARDINO.—CITY PAVILION (City Trustees, managers): Rev. Dr. Martin, Evangelist, April 29-4 to crowded houses.——OPERA HOUSE (Martha L. Kiplinger, manager): Emily Bancker in Our Flat 16; small house. The Girl I Left Behind Me 23; small house.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): The Girl I Left Behind Me April 23; S. R. O.; performance excellent; enthusiastic audience. Local concert 30.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Local amateurs April 25, 26; The Girl I Left Behind Me 29-1——PEOPLE'S THEATRE (W. B. Wilkins, manager): Ethel Brandon in Coralie 22-27.

STOCKTON.—AVON THEATRE (James Lent, manager): The Waldron and Higgins Dramatic co. are playing to good business week of April 22-29. Stewart's Comic Players week of 29-5.——YOSEMITE (Frank Adams, manager): The Bathing Girl was given by the Whitney Opera co. to a poor house 24. The Girl I Left Behind Me 2; The American Girl 13.

COLORADO.

COLORADO SPRINGS.—COLISEUM (M. B. Irvine, receiver): George Windling's lecture, "Saul of Tarsus" drew a large audience April April 26.——OPERA HOUSE (S. N. Nye, manager): Mrs. Whitbeck's pupils gave a Carnival of Fancy Dancing matinee 28 and evening of 29. This was one of the prettiest entertainments of the season, and Mr. and Mrs. Whitbeck deserve great credit for the efficient manner in which it was carried out.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): The Pat Rooney Comedy co. to a good house April 17.

ASPEN.—WHEELER GRAND OPERA HOUSE (J. T. Ryan, manager): House dark week ending April 27. Effie Ellsler in Doris 10.——TIVOLI THEATRE (E. C. Rice, manager): Cyclone Specialty co. to poor business 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Rooney Comedy co. in Lord Rooney April 27; performance fair; fair-sized audience 6. Emily Bancker in Our Flat 2. Effie Ellsler 11.

GREELEY.—GREELEY OPERA HOUSE (W. A. Heaton, manager): Remenyi Grand Concert April 25; small house.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dark April 20-27.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Ward and Vokes played a successful return date April 24. Charles Jerome (who would make a good understudy for Pete Donnelly) and Mark Sullivan assisted materially in the fun-making. The Cotton King with its realistic scenery returned to good business 25. Primrose and West, as usual, presented a meritorious bill to a large house. Cora Van Tassell, assisted by a good co., presented Tennessee's Pardner 27; an interesting melodrama. E. H. Sothern appeared as Captain Lettarblair 28 and made a most favorable impression in that most delightful comedy. Edward Harrigan 1; Roland Reed 3; Mrs. Potter and Kyrle Bellew 4.——ITEMS: The arrangements which were pending between Manager Lloyd and the proprietors of Boardman's Park for Summer vaudeville and opera are off, as satisfactory terms could not be reached.—The item recorded in these notes in last issue to the effect that Manager Lloyd would conduct performances there the coming season, has established the fact that these items are carfully read by the profession in general as he has been in daily receipt of communications from all branches asking for bookings.—Marshall Wilder was at Unity Hall 26 and finished in time to occupy a box at the olio of Primrose and West's Minstrels.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Tony Pastor and his vaudeville comb. did a large business April 24 and gave complete satisfaction. Edward Harrigan opens in The Major 2, followed by Roland Reed 4.——GRAND OPERA HOUSE (G. B. Bunnell, manager): Ward and Vokes did a splendid business in A Run on the Bank 25-27 and sent their audiences home in good humor after each performance. The Two Sisters opened to a packed house 29, and will do well the rest of their stay. Donnelly and Girard in The Rainmakers 24.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Charley's Aunt April 25 drew a large and pleased audience. Edward Harrigan in The Major had a fair-sized house 30. Mr. Harrigan, Mrs. Yeamans, Mr. Wild, in fact the whole co. were greeted like old friends, although this was their first appearance in Norwich. Primrose and West's Minstrels 4.——BREED OPERA HOUSE (A. H. Harris, manager): Orpheus Club, local, gave a fine concert to a good house 27. The singing of Mr. Topham, a baritone of New Bedford, was much admired.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Insurance Co., managers): Charley's Aunt April 27; small audience. E. H. Sothern in Captain Lettarblair 30; fair business at advanced prices. Potter-Bellew co. 10.

WATERBURY.—JACQUINS OPERA HOUSE (Jean Jacques, manager): The Human Race, a bicycle play, pleased a fair-sized audience April 24. The Boston Festival Orchestra attracted a large and fashionable audience 27. The Masons in Friend Fritz drew a crowded house 29. Audience delighted. Sawtelle Dramatic co. commenced a week's engagement 30 producing True as Steel to big business.

DERBY.—STERLING OPERA HOUSE (J. L. Ungerer, manager): The Stowaway to fair business April 26. Hi Henry's Minstrels 31; large house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Russell Lyceum Theatre co. April 22-27 to light business. With the exceptions of Walter Lawrence and Harry Adams the cast is very weak. Ullie Akerstrom 3 for the benefit of the Winsted Baseball Club.——ITEM: Helen Bell, late of The Stowaway co., has been stopping here for a few days, the guest of Mrs. A. P. Hallock.—Eugene Rowley of The Danger Signal co. was here week of 22-27.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Hidden Hand was presented for the second time this season by local amateurs April 26 to S. R. O. Ullie Akerstrom 2.

STAMFORD.—TOWN HALL: Dark April 29-4.——GRAND OPERA HOUSE: Dark 29-4.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Ullie Akerstrom in her repertoire April 25-27, matinee, played to fair business. Primrose and West's Minstrels 1; large and appreciative audience; good entertainment. Patience, home talent, 2-4; Potter and Bellew 8; Old Kentucky 11; Pauline Hall 14; William Barry 21.——GAIETY OPERA HOUSE (Ira M. Jackson, manager): House dark 29-4.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): The Stowaway April 29; fair house. Duffy's Blunders 7. Russell's Lyceum Theatre co. will be the attraction at the benefit of the stage hands of the Opera House 10.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Charley's Aunt to good business April 26. Manola-Mason in Friend Fritz to a good house 30. Primrose and West's Minstrels 2; Humanity, return date, 6; Bellew-Potter 11; Friends 16.——ITEMS: Gus Heege will open here 29 with his new play, A Yenuine Yentleman.—Umpire Lynch, having resigned from the League, is again at home, assisting his partner, Mr. Gilbert, in the management of the Lyceum.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): The Brooks Comedy co. gave daily exhibitions of circo-serio-tragedo-comedy-farces April 22-29 to light business. The co. was fair, the band noisy and the orchestra clever. Their living pictures were, however, more art and less nudity than any heretofore seen here. Robert Morris, of Kindergarten fame, is the proprietor. Hi Henry's Minstrels gave an unusually good old-time minstrel performance 29, and had a good house. E. H. Sothern in Captain Lettarblair played to big business 1. Edward Harrigan in The Major 3; Humanity 8.——THE AUDITORIUM (Charles J. Belknap, manager): The house closed this week, 4, on account of Mr. Belknap's death, and its re-opening is uncertain.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): House dark April 29-4.——ODD FELLOWS' OPERA HOUSE (Julius Otto, manager): House dark 29-4.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lewis Morrison in Faust April 23; S. R. O.——ITEM: Lewis Morrison was detained in New Orleans by illness. Porter White took the part of Mephisto very successfully.

TAMPA.—CASINO (W. D. Lewis, manager): Professor B. T. Daniel entertained an appreciative audience April 26.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Lewis Morrison's Faust delighted a splendid house April 27. Mr. Morrison was not with the co., but Porter White, his understudy, did the part of Mephisto so well that few were aware that it was not Mr. Morrison.

SAVANNAH.—THEATRE (T. F. Johnson, manager): The Flower Queen April 26, 27; The Mikado 29, 30; by amateur cos. to good business.——ITEM: Work will begin on the theatre 13. Preliminary work such as digging, etc., required by the city o dinances, has been completed, and a new foundation wall for the front of the theatre put in.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Sousa gave two of his delightful concerts to big houses April 22.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): The Liliputians, under the direction of Messrs. Carl and Theodor Rosenfeld, gave three performances April 24, 25 to large houses and well-pleased audiences. Marie Jansen in Delmonico's at Six to a fair house. Manager Mayer, of this co., informed me that they have had a very successful season.——THE TABERNACLE (Lem. H. Wiley, manager): Bartholomew's Equine Paradox week of 20 to packed houses. Manager Wiley will play them a return date. Hagenbeck's Trained Animals underlined.——ITEMS: McWade Chilcott, in advance of Wallace's Circus, was in the city 25, the guest of relatives.—Hermann Strelitz and Manager Rosenfeld, of the Liliputians, were the guests of Manager Barhydt at the Elk rooms during their engagement.—Manager Chamberlin came over from Burlington 26 to witness the performance of Marie Jansen in Delmonico's at Six. He reports business good, and also excellent bookings for next season.—Miss May Robinson, the popular treasurer at the Grand, who has been absent from her post for several weeks on account of illness, has fully recovered, and is again at the box-office window.—J. M. Monk, the official programmer of the Illinois and Iowa Circuit, was a visitor in Davenport, Ia., 20, officiating at the institution of a new lodge of Elks in that city.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Stetson's U. T. C. co. April 24; fair business. Thatcher and Johnson's Minstrels 9.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Marie Jansen April 25; The Burglar 27; fair business. A Baggage Check 3 canceled; Della Fox Opera co. 10.

MT. STERLING.—OPERA HOUSE (J. M. Murphy, manager): House dark April 28-4. Nashville Students 13.——ITEMS: Weston's Comedians was canceled by the manager of the Opera House.—The Nashville Students will close here for the season.

EAST ST. LOUIS.—MCCASLAND'S OPERA HOUSE (J. M. Reed, manager): Flint G. Ford in An American Hero, booked for 28, canceled. James J. Corbett, underlined for 5, canceled, as he closed his season in St. Louis 4. These cancellations close the season of the house somewhat prematurely. The season just ended has been a fairly successful one for this house in view of the "hard times," while the outlook for the season of '95-96 was never brighter.——MUSIC HALL (G. Lehman, manager): Last week, through a misunderstanding, I reported that Sylvan A. Lee the hypnotist had canceled his date at this house On the contrary, he opened 29 to a fair house for a week's engagement. This attraction closes the season at this house.——ITEMS: One of the local theatrical events of the season occurred on 26, when Bartley Campbell's Flirtation was presented by prominent society people. The cast: Richard Rothley, J. W. Reed; Ralph Hayden, Charles Meyer; Lord Hager, David Sage; Colonel Playford, Mr. Sutcliffe; Price, Fred. Lehman; George Washington Bailey, George Kersey; Laura Hayden, Mrs. H. A. Clem; Alice Playford, Lillie Wolf; Mrs. Tinsel, Lillie Sullivan; Myrah Livingston, Stella Boughan.—Sands and Astley's Circus drew two large audiences 26.—If "Justice" Hall's soubrette entries are not closed, here are three I should like to add to it: Hita Sykes, Brownie Well, and Ises Virture.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Stetson's U. T. C. April 25; fair business. Frohman's The New Boy 26; large and well-pleased audience.

STERLING.—ACADEMY OF MUSIC (Fred. Hemstead, manager): Maloney's Wedding April 27 pleased a medium-sized house.

DIXON.—OPERA HOUSE (F. A. Truman, manager): House dark April 22-27.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Madison Mandolin and Glee Club April 27; good house. Marie Burroughs canceled date of 29. Arthur F. Wardé, manager of Wardé and James, was in the city 27. Mrs. Maude Wood Henry, representing the Theodore Thomas Orchestra, was in the city 29.—U. C. Osborne, the popular door-keeper, has resigned.

CLINTON.—REDDICK OPERA HOUSE (John B. Arthurs, manager): Beach and Bowers' Minstrels pleased a large house April 26. Eldon's Comedians 29-4.

AURORA.—EVANS' OPERA HOUSE (J. H. Plain, acting manager): Stetson's U. T. C. matinee and evening April 27; good business. Pluts 6-11.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, manager): Labadie-Rowell co. presented Faust April 15 to a large audience. John Dillon in Wanted the Earth 7.

CARBONDALE.—GRAND OPERA HOUSE (R. Lynn Minton, manager): Schubert Symphony Club and Lady Quartette April 24; fair business; excellent performance. The season has closed here.

MATTOON.—DOLE OPERA HOUSE (Charles Hogue, manager): House dark April 22-27.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): U. T. C. 1; Torbett Concert co. 3.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Wayne Comedy co. week of April 27 to good houses. Bartholomew's Equines are billed for 2-4.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): Beach and Bowers' Minstrels April 27; small house. The Robinson Opera co. opened a week's engagement 29 to a good house. Maud Atkinson 13-18.——ITEM: Beach and Bowers will close for the season after the performance at Monticello, Ill., 29.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Hanlon's Superba delighted a packed house and gave satisfaction 12.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Peter Baker April 26; light business. The warm weather is greatly interfering with the theatres.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Marie Jansen in Delmonico's at Six April 27; fair-sized audience.——ITEM: The regular season at the New Grand closed with Miss Jansen's performance, and the house will be dark until 13, when the Summer season will open with the National Stock co.

VIRGINIA.—TURKMAN OPERA HOUSE (John Gore manager): Bachman Concert co., church benefit, 2.

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INDIANA.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Davis' U. T. C. April 26; fair house. Frederic and Marie Murphy in Pygmalion and Galatea 1, for Manager Patterson's benefit. Eddie Foy in Off the Earth by the American Travesty co. 4; Young Mrs. Winthrop 6; Marie Wainwright in Daughters of Eve 8; Little Trixie 11; Duncan Clark's Minstrels 15. B. P. O. Elk's benefit 23. Stuart Robson in The Henrietta 31.——ITEM: Manager Patterson has had ten of Frohman's attractions here this season, which speaks well for the house.

VINCENNES.—GREEN'S OPERA HOUSE (C. G. McCord, manager): House dark April 22-27. Eddie Foy in Off the Earth 3; Merchants Operatic Carnival under local management 6-7.——ITEMS: Manager McCord was seriously injured in a runaway accident 26. He received very severe injuries about the head and chest, and for a time his life was despaired of, but he is improving and will fully recover in a few weeks.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The entertainment given by I. O. O. F. in honor of the seventy-sixth anniversary of the Order in America was largely attended April 26. Si Plunkard 11 (attaches benefit); large sale.——ITEMS: Deuel's Equine and Canine Paradox will open its season 1 instead of 27 as reported.—Manager Cline is negotiating for the appearance of a Summer opera co. at his Auditorium on Silver Hills back of this city. This is a very beautiful and popular resort during the Summer and certainly will be well patronized.

EVANSVILLE.—GRAND (King Cobbs, manager): Dark week of April 22-29. Eddie Foy in Off the Earth 2.——PEOPLE'S (T. J. Groves, manager): The Inside Track co. 28; good house. Augustin Neuville in The Boy Tramp 5.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): The Girl I Left behind Me April 25; good house.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Holden Comedy co. in repertoire April 29-4; good business.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): House dark April 25-30. The Boy Tramp 3.

FORT WAYNE.—MASONIC TEMPLE (Studer and Smith, managers): Huntley-Bixley Comedy co. April 22-27; fair business. James A. Herne's Shore Acres 29; large and fashionable audience.

LAFAYETTE.—OPERA HOUSE (F. E. D. McGinley, manager): Si Plunkard April 25; deservedly light business. U. T. C. 27; good house. Season closed.——ARENA: The Circus season began here 26 with Walter L. Main's Circus to large business.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): House dark two weeks—April 22-4.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): Si Plunkard April 27; small house. Season closed.

PERU.—EMERICK'S OPERA HOUSE (S. B. Patterson, manager): Dark April 29-6.

LAPORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Hallen and Hart in Later On April 26; performance excellent; small house. Marie Wainwright in Daughters of Eve 7.

MICHIGAN CITY.—ARMORY OPERA HOUSE (E. F. Bailey, manager): Herbert Cawthorn co. in A Cork Man April 29; excellent business; performance good.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibney, manager): The Girl I Left Behind Me April 26; good business; performance satisfactory. Madame and Augustin Neuville in The Boy Tramp 29, 30; light house. Marie Wainwright 11.——PHILLIPS OPERA HOUSE (J. H. Dobbins, manager): Peter Maher specialty co. 25 to fair business.——ITEM: There is talk of a new opera house or a change to be made in the Grand but nothing positive.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Hallen and Hart gave their usual good performance April 25 to a fair house. Gorton's Minstrels 1; satisfactory entertainment. White Squadron 13.

ROCKVILLE.—OPERA HOUSE (D. Strouse and W. White, managers): Dark April 29-4.——CARLISLE HALL (D. Carlisle, manager): Dark 29-4.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): The season at this house closed April 29 with James A. Herne in Shore Acres. The house was filled to its capacity with a pleased audience. The house will now remain closed until next Fall.——GOOD'S OPERA HOUSE (J. B. Toms, manager): Mr. and Mrs. Wilson Day's repertoire co. to fair business, week of 22-27. Herbert Cawthorn in A Cork Man to good business 1.

IOWA.

DAVENPORT.—BURTIS OPERA HOUSE (Charles T. Kindt, manager): German Lilliputians in Humpty Dumpty to packed houses April 21, 22. Performance well received. Marie Jansen 24; excellent house. Thomas' Orchestra 25; large audience. Ann Arbor College Glee and Banjo Club 26; fine house. Ringling Brothers' Circus 1; Della Fox 6; Sousa's Band 16; Manager's benefit, and close of the season.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Marie Jansen made her first appearance here April 23, when she presented Delmonico's at Six to a large and well pleased audience. The Ann Arbor Glee Club to good business 24; meritorious entertainment. The Lilliputions in Humpty Dumpty Up-to-Date delighted large audiences 26, 27. Sousa's Band 15; A Baggage Check 16, 17.——GRAND OPERA HOUSE (W. Foster, manager): Owing to the extremely light business the Bixby-Gilkison Stock co. closed their engagement 27. They will play various engagements until their season opens at St. Paul June 1.——ITEM: The Des Moines B. P. O. E., 98, will tender the Bixby-Gilkison Stock co. a benefit at Foster's Opera House 2. Manager Foster generously donated the use of the house for this occasion.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Due: Jule Walters in Side Tracked April 14.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Black Crook April 23; good patronage.

BOONE.—PHIPPS' OPERA HOUSE (L. C. Goodwin, manager): House dark April 21-27. Coming: Side Tracked 17.

ANAMOSA.—GRAND OPERA HOUSE (C. R. Howard, manager): House dark April 29-4.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): De Pauw University Quartette April 23; poor business. The Burglar 25; good house and fair performance. Maude Atkinson in repertory at popular prices 28.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Theodore Thomas' Orchestra to light business April 26. James L. McCabe in Maloney's Wedding 2; Ward and James 3. This closes the season.

INDEPENDENCE.—GRIDNEY OPERA HOUSE (R. M. Campbell, manager): House dark week of April 22-27.——KING'S OPERA HOUSE (C. L. King, manager): House dark 22-27.

ANITA.—ROOD'S OPERA HOUSE (P. E. Boyle, manager): Dark week of April 6-11. Terry's Pavilion U. T. C. 8.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Ross the mesmerist 2-4.——DRIESBACH OPERA HOUSE: Dark.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Oriole Opera co. April 25, 26; fair business. Side Tracked 13.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Black Crook 2; McMillan and Norbeck, wrestling match, 6; Warner Comedy co. in repertoire 20-25.——ITEMS: Manager Weiser returned from his Chicago trip.—At a meeting of the directors of the Grand Opera House co., B. B. Morse was elected assistant manager of the Grand.—Two hundred dollars advance sale for The Black Crook ten days before the time of their appearance here.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Professor Roche, hypnotist, began a week's engagement April 29, but after two performances terminated it, owing to poor patronage. Della Fox in Little Trooper 8.——SAWDUST: S. H. Flinn and Co.'s Hippolympiad, which has been wintering here, spread its tents 29 for the first time this season, and is giving two performances daily for the week to big crowds. The show is an excellent one of its class, and Mr. Flinn is an old experienced showman, who begins the season with every indication of success.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Professor Roche, mesmerist, 6-8. Pinafore, by local talent, 9.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Professor Roche drew big houses April 25-27. The Burglar 1; Della Fox 8.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): House dark week of April 21-28.

MASON CITY.—AUDITORIUM (John Borland, manager): Dark April 23-30.——PARKER'S OPERA HOUSE (A. T. Parker, manager): Black Crook 30; receipts, $300.——ITEM: W. C. T. U. made every effort to have billboards of The Black Crook covered, but were unsuccessful, and Manager Parker refused to put bloomers on them. The pastors of the different churches scored the billboards from the pulpits.

IDAHO.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): Richard and Pringle's, Minstrels April 26; good house; performance good. Maud Granger 3.——ITEM: The Haymakers (opperetta) by local talent 1.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (Douglass and O'Mealy, managers): Owing to the burning of the Opera House April 19 the regular season has closed. There will be a new theatre built by September.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager): O. T. Crawford, local manager): A "Shaker" medicine co. has occupied the house recently.——GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Calhoun Opera co. in Amorita to a fair-sized house April 26. One reason for their light business was the extremely poor way in which the co.'s advent was heralded. In fact a good deal of the bad business this season (or lack of any kind of business) may properly be attributed to this cause. The general verdict on Amorita was that it is a poor vehicle for a very good co. Adele Farrington, Alice Beauvet, Gertrude Lodge, George Lyding, Fred. Frear, and Edward Webb were all really deserving of the highest praise for their singing and acting. The duets between Misses Farrington and Beauvet, and one between the latter and Mr. Lyding took the house by storm. The chorus was very strong and well drilled, vocally, and also deserves much commendation. The costumes were very appropriate, and the special scenery similarly satisfactory. Sousa's Band 10.——ITEMS: J. Fred. Scott, formerly manager of the Chestnut Street Theatre, Philadelphia, years ago, has unearthed an old programme of his theatre on which the name of John Philip Sousa appears as first violin. He later led the orchestra. Mr. Scott thinks he is justly entitled to be called the Christopher Columbus of the now world-famous band-master.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (J. D. Bowersock, manager): Three large audiences gathered April 25-27 to witness the opera, Robin Hood, revised as rendered by local talent, under the management and supervision of Miss Georgia Brown. The productions were given as a benefit to Miss Edith Hayes of this city, who goes to New York shortly to study for the operatic stage. The opera was a great success from every standpoint, the costumes being very elaborate, stage-settings new and appropriate.——FIRE: About thirty minutes after the performance of Robin Hood on 27, fire was discovered under the stage of the Opera House, which might have created a panic had it occurred earlier in the evening. In spite of a prompt and efficient response from the Fire Department the loss will reach nearly $4,000, which is in part covered by insurance. Mr. Bowersock has begun work already with a large force of men to remove the debris, and the house will again be in readiness to fill its engagements within thirty days, better equipped than ever. Manager Bowersock informed me he has been obliged to cancel but a very few dates. The origin of the fire is unknown, but probably caught from electric light wires.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Lecture by John Temple Graves April 22 on "Uncle Tom's Last Cabin" to a large and appreciative audience. High School commencement exercises 25, 26; crowded houses.——WOOD'S OPERA HOUSE (Asa M. Black, manager): Season closed.——ITEM: Manager Black informs me that our Opera House will have a much-needed and thorough renovating this Summer, placing in new opera chairs, etc. Owing to the house having changed hands, and Manager Black taking charge too late in the season for booking attractions, we had but few entertainments last Winter. But we are promised better cos. and more of them next season.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Hannibal Williams gave a recital of "Julius Cæsar" to a fair house April 26; audience well pleased. Jule Walters in Side-Tracked had a good house 27. The specialties were very good. Nothing more booked this season.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Ex-Governor "Bob" Taylor lectured on "The Fiddle and the Bow" April 22. Calhoun Opera co. in Amorita 25; both of the above were good attractions, but were greeted by only fair-sized audiences.

WICHITA.—CRAWFORD'S OPERA HOUSE (George N. Bowen, manager): Calhoun Opera co. in Amorita April 23; good performance to good business. Sousa's Band 9.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Season closed.

HUTCHINSON.—OPERA HOUSE (M. R. Cain, manager): Dark April 22-27.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): Jule Walters' Side Tracked co. to good business April 26.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Calhoun's Opera co. April 27; fair business.

KENTUCKY.

MAYSVILLE.—WASHINGTON OPERA HOUSE (C. H. Frank, manager): Dark week of April 21-27.

ASHLAND.—THE ASHLAND (B. F. Ellsberry manager): Merchant's Carnival April 22, 23; good houses.

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell, managers): The County Fair April 30; fair house, closing the season here.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Polk Miller April 29; good house; performance good.

LOUISIANA.

MONROE.—THE TABERNACLE (R. L. Prophit, manager): House dark week ending April 27.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Braving the World co. April 22-24; U. S. Marine Band 26. The season will end with amateur minstrels 29.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tucksbury, manager): Portland Athletic Club in their comic opera Hawaii April 25, 26 to [illegible]

business. Stowe's U. T. C. 27; light attendance. A Temperance Town came 30. Annie Eva Fay in spiritualism 1, 2 entertained good audiences. Edwin Milton Royle's Friends 3, 4.——CITY HALL (E. C. Mitchell, manager): The Black Crook 27; large house. Frohman's Aristocracy will close the Mitchell course 6 as a benefit to Mr. Mitchell.——ITEMS: Alice Carle, the popular contralto, of this city, attended Hawaii 25.—Manager Horbury of Lewiston extended your correspondent the courtesies of his Music Hall 25 while there on a visit.—The Black Crook co. closed season at Augusta 30, and left here 2 for New York.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): A. M. Palmer's co. in Trilby April 25, 26; large audiences. The Black Crook 3, 4.

BATH.—COLUMBIA THEATRE (Frank A. Owen, manager): The Bohemian Girl 2, 3 by local talent.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Charles C. Vaught's co. week of April 29-4 in repertoire. This is the third week this co. has found good business here. The Stowaway 17.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): The Black Crook April 30; good business.

HOULTON.—OPERA HOUSE: Trilby 3, 4; Bristol's Educated Horses 17, 18.——ITEM: C. A. Burt, the New York representative of Tissot's Grand Opera House, Philadelphia, passed Sunday in this place.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Cumberland Lodge No. 63, B. P. O. E., assisted by the Cumberland Concert Band and the Ladies' Philharmonic Quartette of Washington, D. C., April 25, delighted a large and fashionable audience with A Trip to the Midway Plaisance arranged especially for the occasion. Thatcher and Johnson's Minstrels 26 to fair business. A Cold Day 30; poor business.

LONACONING.—RYAN'S OPERA HOUSE (James P. Ryan and Brother, managers): House dark April 29-4.

FROSTBURG.—RAVENSCROFT OPERA HOUSE (J. T. Ravenscroft, manager): Fisher's A Cold Day to a fair audience April 29; good performance.

MASSACHUSETTS.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): The Emmet Literary Society (local) presented Geraldine April 19, with matinee, to large audiences. Sibbell Banks, a cousin to Maude Banks, was in the cast and created a favorable impression. Edwin F. Mayo and Mary Anderson in The Still Alarm to poor business 22. Lincoln J. Carter's Fast Mail to a fair-sized audience 26; performance and scenic effects highly satisfactory. In Old Kentucky, with its Pickaninny brass band, drew a large house 27; co. excellent, among whom Lulu Tabor as Madge was captivating. The Charity Blacks (local) in a minstrel performance for benefit of Waltham Hospital 30 to S. R. O. The Human Race, booked for 1, canceled, notice being received of its disbanding. William Barry in The Rising Generation 2; The Stowaway 7.——BIJOU THEATRE (W. R. Taylor, manager): Austin's Giganteans in a strong vaudeville bill and living pictures 22-24.——ITEM: Manager Bradstreet has recovered from his recent illness and is rapidly pushing preparations for the coming racing season at his bicycle track.

FITCHBURG.—WHITNEY OPERA HOUSE (George E. Sanderson, manager): Von Vonson April 25; fair business. Members of the co. were enjoying themselves too much to give a really creditable performance. Only a fair-sized audience greeted Roland Reed in The Politician 29; excellent performance. Robert Gaylor 30.——ITEM: Trilby will be presented at the New Town Hall, Leominster, 8 under the management of Mr. Sanderson.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Local amateurs appeared April 24 in Gilbert's Engaged to a small audience. Roland Reed and his excellent co. played a return date 25, presenting The Woman Hater to a large and well-pleased house. Isadore Rush shared the honors. Tony Pastor's Vaudeville co. to good business 27 and matinee. The Black Crook 29-1; good houses. Potter-Bellew co. in Charlotte Corday 2; In Old Kentucky 3, 4; The Baldwins 6-11.——MUSIC HALL (Thomas and Watson, managers): The Louis Cyr Specialty co. to fair business 22-27. William Farnum co. in repertoire 29-4.——BIJOU THEATRE (Kelly and Church, managers): The Fanny Hall Burlesque co. to satisfactory houses 22-27. Folly Burlesque 29-4.——ITEMS: Bert Bedell and wife, of The Dazzler, are in town.—La Veille du Jour de l'An co. failed to appear at Music Hall 29; the excuse given was the illness of the manager, without whom they could not proceed.—Miss Villa Whitney White gave a song recital 25 of "Die Schoene Muellerin," in her usual artistic manner.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Roland Reed in The Politician, or The Woman's Plank to a large and well-pleased audience 1. In Old Kentucky 9.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): Primrose and West's Minstrels April 25; large audience. The Human Race co., booked for 27, benefit of Cycle Club, failed to appear. Robert Gaylor in Sport McAllister 29; fair business.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Tony Pastor's Variety co. April 25; poor business; co. only fair. Robert Gaylor in Sport McAllister 27; small audience. The Human Race co. disbanded before they reached here, their date being 29. The Stowaway 1; large gallery but poor downstairs. In Old Kentucky 8; Joe Ott 14; Billy Barry 18.——RICH'S THEATRE (Frank Rich and John P. Wild, managers): James B. Mackie in Grimes' Cellar Door gave two performances daily 29-4, but outside of the opening night business was small.——ITEMS: J. M. Harrington, lithographer at the Academy, went with The Stowaway co. to do the same kind of work. The co. did not play 2, 3.—Frank Rich has withdrawn from the management of Rich's Theatre.—Professor Wild will continue at the head, and will play the cheaper attractions on the road three nights each.

LYNN.—THEATRE (Dodge and Harrison, managers): The comedy-drama, Friends, merited better business April 26, 27; co. well balanced. Fast Mail was well received 30. This class of play is very popular here. Trilby, with matinee 1, to splendid business; the receipts being upwards of $1,000. The co. plays a return engagement 11. Robert Gaylor in One of the 400; two performances, 4. Messrs. Dodge and Harrison will benefit 6, when the Whitney Opera co. will present Smith and De Koven's lyric success, Rob Roy; regular prices will prevail.——MUSIC HALL: Rentz-Santley Burlesque co. 9-11. Miaco's City Club will appear for the third time this season beginning 13. The engagement is for six performances.——ITEM: Gustave Neaville, stage-manager for the Fast Mail co., speaks very enthusiastically of Lincoln J. Carter's new piece, Tenderfoot, which will bid for public approval next season.

GLOUCESTER.—OPERA HOUSE: Dark April 24-30.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Pinafore was produced by local talent for the benefit of the local Lodge of Elks April 24, 25 to good houses. Tony Pastor's Vaudeville co. gave a fine performance 26 to a good-sized audience. Pauline Hall in Dorcas 27; excellent performance; good business. Jacob Litt's In Old Kentucky played its third engagement here this season 29 to a good house. Lincoln J. Carter's Fast Mail 6; Sawtelle Dramatic co. 13-18.

PITTSFIELD.—ACADEMY OF MUSIC (W. R. Burbank, manager): The Still Alarm pleased a fair-sized house April 25. Brooks' Comedy co. 1; Roland Reed 6.

WESTFIELD.—OPERA HOUSE (A. H. Furrows, manager): Primrose and West's Minstrels April 29; S. R. O. This closes the season here.

HOLYOKE.—OPERA HOUSE (W. E. Kendall, manager): Primrose and West's Minstrels April 27; The Cotton King 29; both to big houses.——THE EMPIRE (William E. Gaut, manager): House dark week of 29-4.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): A return engagement of In Old Kentucky drew big business April 26; performance excellent. Fast Mail to fair business 29. May Otis Amber, a society lady of this city, presented Camille with a local cast to a large and fashionable audience 30. Down in Dixie is billed for Mr. Field's annual benefit 14.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): Lincoln J. Carter's Fast Mail April 24; one of the best attractions of the season; good business. The Human Race, booked for 30, canceled as the co. closed 26. It was a great disappointment, as arrangements were completed for the Cycling Club's benefit.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): Katherine Rober in repertoire did a fair business April 22-27. The Ladies' Chorus, of this city, assisted by Marguerite Lamon, soprano; Mlle. Donnelli, violinist; James Sauvage, baritone, and Torozo Sauvage, pianist, gave a fine concert to a large audience 29. Robert Gaylor in Sport McAllister had a fair house 30.——PARK THEATRE (C. H. Prouty, manager): The California Minstrels gave satisfactory performances to good houses 25-27.——ITEM: Joseph J. Buckley, formerly of this city, is visiting relatives here for a few days.

WORCESTER.—THEATRE (J. F. Rock, manager): In Old Kentucky April 23, 24; fair houses. Edward Harrigan in The Major 29; William Barry in The Rising Generation 30; Mason-Manola in Friend Fritz 1. The houses were not as large as they ought to have been.——LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): The Police Inspector 24-27; Donnelly and Girard in The Rainmakers 29-1. The latter played their engagement for the benefit of the local lodge of Elks. The prices were advanced from 10 and 25 to 50 cents and $1, but the house was packed at each performance.——FRONT STREET OPERA HOUSE (George H. Batcheller, manager): The American Gaiety Girls 24-27. McHenry Burlesque co. 29-1; good houses.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Friends April 25; small house. Roland Reed in The Politician to a good house 27. In Old Kentucky 30; good house. The piece was presented by a very capable co. Hoyt's A Temperance Town 1.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Cotton King, booked for 2, canceled, as the co. closed. Brooks' Comedy, with good band and orchestra, 29, 30 to light houses. Co. good. Human Race, benefit of the Cycle Club, 7; Pauline Hall in Dorcas 8.——WILSON OPERA HOUSE (Thomas Hanley, manager): National Dramatic co. 29-4 to light houses.——THE BIJOU (William Henry, manager): Dark 29-4.——ITEMS: Ellen Beach Yaw, the soprano, sang here 30 to a big house and made a pronounced hit. This is her first appearance in this State.—Buffalo Bill's Wild West is booked here 23.—Thomas McLarney, of James O'Neill's co., is home, the co. having closed season.

PLYMOUTH.—DAVIS OPERA HOUSE (George M. Burns, manager): Fast Mail April 27; fair business. Frankie Carpenter in repertoire 29-4; good audiences. Ladies' Club Burlesque 9-11 canceled. Friends 14, return date.——ODD FELLOWS' OPERA HOUSE (C. D. Pelham, manager): Dark week 29-4.——ITEMS: Madame Dockrell's New United Monster Shows, which opened here 20, disbanded in Middleboro 22 for lack of funds. This co., though short-lived, gave a good in-door circus performance, and will doubtless start out under canvas later in the season.

TAUNTON.—THEATRE (R. A. Harrington, manager): The Baldwins April 29-3; fair business.

GREENFIELD.—OPERA HOUSE (N. J. Lawler, manager): Cotton King April 25; full house.

MICHIGAN.

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): Byrne Brothers presented 8 Bells April 27 to a large and well-pleased audience. Marie Jansen 30.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): 8 Bells April 26; good house.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): 8 Bells April 25; large and well-pleased audience. Nellie McHenry in A Night at the Circus 1; Two Johns 4.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): Nellie McHenry in A Night at the Circus April 24; fair house; pleased audience. Fast Mail 15; Stuart Robson 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Mudge's Comedians April 22-27; medium business. The Wilbur Entertainment co. matinee and evening 24; large audiences; good co. Two Johns 2; Arnold Wolford's co. in The Smugglers 20-22.

ADRIAN.—CROSWELL'S OPERA HOUSE (H. E. Cook, manager): J. C. Stuart in Two Johns April 29; fair business. Nellie McHenry in A Night at the Circus 7; Noss Jollity co. 9.

GRAND RAPIDS.—POWERS (J. W. Spooner, manager): Shore Acres is a beautiful rural play brimming over with human nature. Large audiences witnessed it April 24, 25. Nellie McHenry in A Night at the Circus drew a light house 27. The play is a trifle aged, and I scarcely think it will stand another swing around the circle. Marie Jansen 1.——GRAND (O. Stair, manager): The Noss Family are clever musical people, and pleased good-sized audiences 29. Charles R. Sweet, a former Grand Rapids boy, does creditable comedy work. The Smugglers 6-11.

MANISTEE.—OPERA HOUSE (C. D. Gardner, manager): Nellie McHenry in A Night at the Circus April 23; full house.——UNION HALL: Prof. Chaffers' Symphony Orchestra gave a very fine concert 16 to a large and fashionable audience. The orchestra is composed of home talent, and Prof. Chaffers intends to give a series of comic operas the coming season.——ITEM: Ed. Johnson has resigned as manager of the Opera House, and C. D. Gardner has been elected to fill the vacancy. Mr. Gardner is a prominent business man, having been in the jewelry business here since 1867. He has also had about twenty years' experience in theatrical business, and will make a good manager.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): 8 Bells Feb. 20; large house; audience well pleased. Wilbur Entertainment co. 22; S. R. O. Performance not up to expectation. Wilson Day in three nights' repertoire 29-1. A Cork Man 2.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): Nellie McHenry in A Night at the Circus to light business April 27. Charity Ball was to appear 29, and Devil's Auction 12; both have been indefinitely postponed. Kellar 21; Sousa's Band 27, matinee; Stuart Robson 28.——ITEM: Manager Reynolds' lease of the Muskegon Opera House expired April 1. He has again leased the house for next year. He anticipates a larger and more satisfactory business.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A good-sized audience greeted Shore Acres April 26. Performance was wholly satisfactory. Nellie McHenry 27; fair business.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A local attraction entitled Gyp, Jr., amused a large audience April 26.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Byrne Brothers in 8 Bells April 24 delighted a crowded house. Specialties good. Nellie McHenry 30 in A Night at the Circus drew a large audience. Two Johns 3; Fast Mail 7.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): Gorton's Minstrels April 29; fair business; performance excellent.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Byrne Brothers in 8 Bells drew a top-heavy house April 24. The Wilbur Entertainment co. gave an inferior performance under the direction of the local merchants 27 to a large house. Manager Baird disclaims all responsibility for this booking.——ITEM: Walter H. Edwards closed a good season with Old Kentucky 20 at Toronto, and is at his home here. He will remain a fortnight before joining the Manhattan Beach stock co. at Denver, Col. Archie Boyd 8; Murray and Mack 4.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Nellie McHenry in A Night at the Circus April 29; small house.——ITEM: The Germania Orchestra of Hamblin's Opera House, celebrated their seventeenth anniversary as an orchestra on May 1. They now number twenty pieces, and still continue under the bâton of Prof. Theo. Martin.

MISSOURI.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): Nashville Students April 22; good house. The co. is composed entirely of colored folk, some of whom are very clever.

CAPE GIRARDEAU.—OPERA HOUSE (J. F. Schubert, manager): House dark week of April 22-27.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Sharpley's Lyceum Theatre co. in repertoire April 29-4.

INDEPENDENCE.—NEW ARMORY HALL (H. G. Henly, manager): House dark April 29-4.——ITEMS: Washington and Fairmount Parks opened 28, despite the fact that neither had special attractions. Washington Park has booked Takaya's Troupe of Japanese for a two weeks' run, commencing 19. Washington Park is one of the U. S. R. circuits recently organized in Chicago. Some fine attractions are booked.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Spooner Dramatic co. opened April 29 for a week at popular prices; business large.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Frederick Warde and Louis James April 22-27 to packed houses at advanced prices. Henry IV. was given for the first time here 23 (Shakespeare's birthday) and people were turned away, Mr. Warde appearing as Prince Hal, and Mr. James as Falstaff; both stars made a big hit. Excellent co. Richards and Pringle's Georgia Minstrels 30-1; Alabama 2, 3.——ITEM: The benefit tendered by Maud Granger, Frederick Warde, Louis James and the members of their co., to Mrs. Ada Levick on the afternoon of 23 was a big success.

ANACONDA.—EVANS OPERA HOUSE (John Maguire manager): Pyke Opera co. April 22-24; light business; performances good. Richard and Pringle's Minstrels 29.

GREAT FALLS.—OPERA HOUSE (N. G. Hartley, manager): Alabama April 29.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): Alabama April 23; good business. Two Old Cronies 30; Annie May Abbott 4; Whitney Opera co. 22.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Alabama April 24; S. R. O.; audience delighted. Owing to the large demand for seats the co. consented to give an extra performance 25, which was fairly well attended. Pyke Opera co. 29, 30.

MISSOULA.—BENNET OPERA HOUSE (G. N. Hartly, manager): John Griffith in Faust April 20; good house; excellent performance. Alabama 4; The Fencing Master 13.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dark April 29-4.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): The Woodward Theatre co. presented Myrtle Ferns, District Fair, Forgiven, Maud Muller, Private Secretary, and Down the Slope week of April 22-27 to fair business. Mrs. General Tom Thumb 6; Black Crook and Thatcher and Johnson's Minstrels underlined.——ITEMS: Frank Paquin, who has been connected with the Mankato Theatre the past year as stage-manager, will leave for Chicago 1 to accept a position in the Schiller Theatre.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Two Old Cronies April 23; small house; fair satisfaction. Tisso's Living Pictures 11; Lillian Lewis 21.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark April 20-27. The Black Crook 11.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Esmeralda was produced by a cast of St. Paul and Minneapolis people April 23 for the benefit of The Duluth Home Society to a fair-sized audience. Y. M. C. A. boxing tournament was held at the Temple 26. The Chicago Orchestra, under the direction of Theodore Thomas, gave two concerts at the Temple matinee and evening of 27. The audience at the matinee was good, and in the evening the house was filled to its capacity. Warde and James 30, 1.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Hexter and Langford, managers): Season closed.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church manager): The Ann Arbor Banjo and Glee Club April 23 entertained a fair house and were in turn entertained by the local college contingent after their performance. Effie Ellsler presented her new play Doris to a fair audience 24. Sousa's Band 13.——THE FUNKE (F. C. Zehrung, manager): Thomas' Orchestra 18 to the capacity of the house. Mrs Genevra Johnson Bishop, a favorite in this city, was the vocal soloist. Spooner's Comedy co. did a good business week of 22 in repertoire at popular prices.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Haukett Specialty co. April 23-29; light business.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): The Lord Rooney co. booked for April 23 failed to appear. The co. disbanded at Denver. Tisso's Living Pictures 11; Effie Ellsler 23.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Springer and Welty's Black Crook April 24; business large. Trilby, with Sybil Johnstone in the leading role, delighted a large audience 29.——ITEM: J. C. Rockwell's People's Theatre co. will open their season here under canvas 13.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): The Lyceum Comedy co. closed a week of light business April 27. The Nonpareil Minstrels (local) 29; medium house. The Fast Mail 4.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Gus Heege in Von Vonson April 26; fair business. The Human Race 3.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Trilby April 30; large house. Black Crook 2, 3; good advance sale.——GORMAN'S THEATRE (Charles J. Gorman, manager): The Gaiety Burlesque continued to draw large houses 29-1. Cyr Brothers' Specialty co. 2-4; S. R. O.——ITEMS: Manager Harrington, who for the past few days has been confined to the house with a sprained ankle, has so far recovered as to be out.—Thomas Robinson, the baritone vocalist of the Gaiety Burlesque co., now playing at Gorman's, was married on the stage Wednesday evening to Lulu Sheldon, a young actress.

NASHUA.—THEATRE (A. H. Davis, manager): Cameron Clemons closed a week's engagement to small business April 27. Pygmalion and Galatea was repeated by local talent 29 before a large audience. Friends made its second appearance to fair business 30; curtain-calls were numerous. Colonel Robert G. Ingersoll, lecture, 1; Fast Mail 3.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Augustin Daly's A Gaiety Girl opened to a fair house April 29. The night was a stormy one. W. H. Rawlins as the physician was especially good. James A. Herne's Shore Acres 6-11.——H. R. JACOBS' THEATRE (M. W. Tobin, manager): Coon Hollow was given satisfactorily to fair houses 25-27. James A. Wallick in The Bandit King gave general satisfaction 29-1. Herrmann 2-4.——WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): Sam T. Jack's Creoles to crowded houses 29-4. City Sports 6.——ITEMS: Newark Lodge, T. M. A., will give a concert in Jacobs' Theatre 19. A good array of talent will furnish an enjoyable entertainment.—Irene Murphy took Elvia Crox's part in The Grand Vizier at the matinee 27, and gave satisfaction. Carl Formes, of the same co., took the role of the Pasha for Walter Allen on 26, 27.—George W. T. Robbins, father of George W. Robbins, assistant treasurer of Miner's Theatre, died at his home in this city 20.—The Creoles closed here 4.—C. E. Callahan, author of Coon Hollow, spent 25-27 in this city.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Gustave Frohman's New Boy April 26; small but well pleased audience. Manola-Mason in Friend Fritz 27; light house. The co. is excellent, and Erckmann-Chatrian's beautiful sentimental work, with music by Julian Edwards, as given by them, was the most artistic production seen here this season. The Deacon (local) 29, by the senior class of the High School to S. R. O. The performance was comically ludicrous. The leading man, during the play, removed set pieces and stage furniture himself whenever it was in the way. Some of the characters appeared in the street scenes without even a hat in sight; however, I suppose, those were minor (?) details, and should be overlooked in amateur performances. Col. Robert G. Ingersoll 30 gave his lecture on "The Bible" to a small audience. Lewis Morrison's Faust 1; The County Fair 18; The Scarlet Seal (local) 24.——ITEM: The New Boy closed season at Elizabeth 27. Next season but one co. will play it, in which Mr. Coote will star. This is his first season of a three years' contract with Mr. Frohman.

BELVIDERE.—NEW OPERA HOUSE (Widener Bros., managers): Dixie's Land April 27, return date; performance excellent; weather stormy. Leon's Troubadours 4.——ITEM: William Cowell, who lost both hands when a child by being drawn into a lion's cage, and the only drum-major in the world without hands, joined Dixie's Land here 27.

ELIZABETH.—DRAKE OPERA HOUSE (W. M. Drake, manager): Galley Slave April 1, benefit of the Exempt Firemen; good performance; large upper house. 1492, 9; Roland Reed 11.——LYCEUM THEATRE (A. H. Simmonds, manager): Y. M. C. L. A. presented Strife to a large and appreciative audience 25. The New Boy gave a good performance to a light house 27. Herrmann pleased a large house 30. Aristocracy 11 benefit ushers. County Fair 16.——ITEMS: The New Boy closed season at the Lyceum Theatre 27. Herrmann will close his season 4 at Newark, N. J.—Gustave Frohman witnessed the closing production of The New Boy at the Lyceum Theatre April 27.—Campbell Brothers, of The Galley Slave, have been called home by illness of their mother, and have handed the rights of the play to Goodrich and Daly. Miron Leffingwell has rejoined the co. to play the part of Sidney Norcott.—B. A. Myers, of the firm of Rich and Maeder, was a guest of the Drake Opera House 1.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Morris Academy Dramatic Club April 27, local talent, in Who is Who? to a large and select audience. The amateur tableau for the benefit of Burnham Farm will be given 3.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Leon's Troubadours, headed by Powell the magician, and composed of other specialty features, gave good performances April 29, 30. The Sanders and Hockey Stock co 9-11.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): The Elks' sixth annual benefit was attended by a large and fashionable audience April 26. Bronson Howard's Aristocracy was interpreted by a competent co. that held the close attention of the audience. Fanny Rice delighted a good-sized audience 27 in her latest success, Nancy. Stuart Robson presented She Stoops to Conquer 29.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Mr. and Mrs. Oliver Byron in Ups and Downs of Life April 29 to a large and pleased audience. Galley Slave 3.

PLAINFIELD.—MUSIC HALL (Joseph Sohl, manager): The Galley Slave April 30; good performance to a medium house. Herrmann 1; house filled with an enthusiastic audience. In the Artists' Dream acts, Professor and Madame Herrmann were rewarded with numerous curtain calls. Madame Herrmann's shadow dance is without parallel, and one of the most beautiful sights ever produced on the stage.

HOBOKEN.—THEATRE (John Clark, manager): Greenhorns April 25-27; fair business. Pawn Ticket 210, 29-1; business very good. Pay Train 2-4; business good. 1492, 6; Hoboken Turn Verein 9; Hi Henry's Minstrels 10, 11.——BIJOU (T. H. Phillips, manager): The London Belles Big Burlesque co. did a good business 29-4. Shadow Maber's Vaudeville co. 6-11.——ITEM: Hoboken Lodge of Elks, No. 61, visited The Pay Train 3 in a body.

SOUTH AMBOY.—KNIGHTS OF PYTHIAS OPERA HOUSE (T. E. De Graw, manager): Mr. and Mrs. Wilson in The Gypsy Queen 2-11.——ST. MARY'S HALL (Rev. J. A. Brady, manager): Vreeland's Minstrels 6.——ITEM: South Amboy is a town of 6,000 inhabitants. The Knights of Pythias Opera House, an imposing brick building in the centre of the town, is nearing completion. Seating capacity, 600; ample stage room; gas footlights, and lighted by five gas chandeliers. The scenic artist and actor, G. E. Wilson, has been engaged by the management.

PATERSON.—OPERA HOUSE (John J. Goetchius, manager): Temptation of Money co. gave an indifferent performance April 29, 30 to light business. Lewis Morrison's Faust 3, 4 gave a clever performance to fair business. 1492, 7.——BIJOU THEATRE (Ben Leavitt, manager): Dark week of 29, owing to George Siddons' co. not being up to the standard. Sam T. Jack's Creoles open for a week 6.——ITEMS: The season is about over here, although several cos. are still booked at both houses. The warm weather of late has seriously crippled business.—The Paterson contingent of the profession are beginning to be seen daily on our streets. We have quite a number of them here.

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE (B. F. Davis, manager): House dark April 22-24; Orpheus Club Concert, local, 25; dark 26, 27.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (C. H. Smith, manager): The Baldwins did a big business April 25-27. The performance is very much improved. Rice's 1492, 3; advance sale indicates a large house. Pauline Hall returns 6 in Dorcas. She was here during the Winter but owing to a heavy storm the attendance was not very large. The performance was so pleasing that Manager Smith booked the co. for a return date. Roland Reed, Lewis Morrison and Della Fox are also coming between now and June 1.——LELAND OPERA HOUSE (C. H. Mills, receiver): The Union University Glee Club concert 24; Frohman's Aristocracy co. 25; Billy Barry 26, 27; all to good houses. Mrs. Potter and Mr. Bellew opened a two nights' engagement 29 in Francillon and changing the bill 30 to Charlotte Corday. Both performances were clever especially the latter in which Mr. Bellew is seen to advantage. Stuart Robson appears in Leap Year 2 followed by Amy Lee, Frank Doane, and others in Pawn Ticket 210, 3, 4 and Thomas Q. Seabrooke in The Isle of Champagne 10.——GAIETY THEATRE (Agnes Barry, manager): The Rentz-Santley co. opened a week's engagement 29 to a packed house. The living pictures are a feature of the performance. Imro Fox's Specialty co. 6.——ITEMS: Judge Alton Packer has directed Receiver Mills to sell the Leland Opera House lease on May 16.—The Ainsworth anti-tights bill was defeated in the Assembly last Wednesday by a vote of sixty-five to twenty-one.—The advertising car of the Buffalo Bill Wild West Show arrived here this week and everything that can be used to announce its coming 20, 21 has been brought into action.—The citizens will tender a benefit to Manager C. H. Smith soon. He is arranging for the attraction.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager): Palmer Cox's Brownies drew a large audience at advanced prices April 25. Prices were too high for a mediocre performance. Yale's Devil's Auction 30; fair-sized audience. Return engagement of Thomas Q. Seabrooke in The Isle of Champagne 8.——ITEM: James Shults, late of Primrose and West's Minstrels, is visiting his relatives in this city.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C. H. Benedict, manager): The Still Alarm, with Edwin Mayo as the star, April 27; fair house. The Devil's Auction made its annual visit 29 and drew a good-sized audience. The play has changed but little since its last appearance, but it seemed to please. Stuart Robson in The Henrietta gave an artistic performance to a good house 1. His support was first-class and everybody was well pleased. Rice's Surprise Party in 1492 played a return date 2. Choral Society Concert co. (local talent) 7; Thomas Q. Seabrooke Opera co. 11.

UTICA.—OPERA HOUSE (H. E. Day, manager): Mrs. Potter and Mr. Bellew in Charlotte Corday April 25; light business. Pauline Hall presented Dorcas 29 to a small but well-pleased audience. Jeannette St. Henry and Kate Davis shared the honors with the star. John Drew in The Butterflies 30 to a large and representative audience who were charmed with the clever performance. Milton Nobles 9-11; Shore Acres 13; The Bostonians 15.——ITEMS: Arthur E. Miller, who has been with Miss Hall the past four years, has taken Michelena's place and is singing the leading tenor roles. His solos were well received.—The advance sale of tickets for Manager Day's benefit has been very large and the indications are that he will have the largest benefit ever given in Utica.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): John A. Preston's Howard Stock co. closed a successful week April 27. Iola Pomeroy 3; Leon, the wizard, 9; Jester's Athletic co. 16.——ITEMS: The work of E. P. Sullivan and Miss Renard, with the Howard Stock co., pleased the audiences, also the singing of Victor De Lacey and the dancing of little Le Petite Shirley.—Press-agent G. O. Starr, of the Buffalo Bill Wild West Show, was in Oneonta 25 arranging for their appearance 14.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Lillian Kennedy 1.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Corse Payton and his excellent co. opened April 29 for a week presenting The Parisian Princess to splendid business. This is the best popular-priced co. that has visited this city this season. Shore Acres 7; return engagement.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): The Deacon April 26 was presented under the auspices of the Columbus Club to a large and well-pleased audience. George N. Marceau as Pete easily carried off the honors. J. F. Howard, Shakespearean impersonations, 7-11.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Howard Wall's Ideals April 22-27 closed a successful and satisfactory engagement. Al. G. Field's Minstrels 2: Lillian Kennedy 8, 9; Church of the Redeemer Kirmess 22, 23.

OWEGO.—WILSON OPERA HOUSE (John R. Sweet, manager): Ole's Luck April 22; small audiences; fair performance. Lillian Kennedy 3, 4.——ITEM: Ole's Luck, under the management of Richard T. Brown, disbanded here owing to poor business. The co. returned to New York.

NIAGARA FALLS.—ITEMS: Rumors of a forty thousand dollar Opera House are circulated.—The second

advance advertising car of the Washburn Circus was in the city 30.

ROME.—WASHINGTON OPERA HOUSE (Graves and Roth, managers): In Old Madrid April 27; fine performance. Pauline Hall 4; Rhéa 7.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Frederic Bryton in Forgiven April 26; fair house. The McGibeney Family 6, under the auspices of the Mahan Hose.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): House dark April 22-30. Milton Nobles co. 1, 2; Fullerton 8, 9.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers): Colonel Robert G. Ingersoll April 23 lectured on "The Bible" to light patronage. Cornell Cadet Band 25 to a small audience. 1492, 26, was well patronized giving fair satisfaction. John Drew in The Butterflies for the benefit of the Elks 6. Stuart Robson 9.——ITEMS: Wagner and Reis have renewed the lease for the Opera House at an increased rent. W. Charles Smith will continue as local representative. Walter Morgan, treasurer; William Blampede, chief usher; Daniel Smith and Frank Weeks, door-keepers; Edward Bilz, bill-poster, and Harry Bonille, stage-carpenter.—The first day of the sale of reserved seats for the Elks' benefit, the largest sum in the history of the Opera House was received, over 250 seats being auctioned off.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Thomas W. Keene in The Merchant of Venice April 29; large and fashionable audience. Maude Hillman 13-18.——ITEMS: The regular season at the Opera House will close 18.—The 1492 co. were in the city for a few hours 29. They close their season in Harlem the last week in May.—A. C. Arthur has been appointed manager of the Corning Base Ball Club.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): House dark April 25-2; After the Ball 25, canceled.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Milton Nobles 5, 6 in From Sire to Son and Love and Law.——GOSSIP: Mahan's twenty-first annual musical festival will occur June 3-7 in the Opera House. These festivals are well known throughout the State and this year's festival bids fair to eclipse all others. Excursion rates will be given on all railroads centering here. Among the distinguished artists already engaged are Lillian Blauvelt, Giuseppe Campanri, and Edouard Remenyi.

LYONS.—MEMORIAL HALL (John Mills, manager): Milton Nobles in From Sire to Son April 29 and Love and Law 30 to fair business. Performances satisfactory.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Hi Henry's Minstrels 3; Old Homestead 10. The Philharmonic Society will give their third and last concert of the season on or about 11.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Joseph Haworth April 25, 26 in Hamlet and The Bells to large and well-pleased audiences. Charles Yale's Devil's Auction 27 to a packed house. John A. Preston's Howard Stock co. opened a week's engagement 29 to a large audience. The play Forgiven was well received. Corse Payton co. 6-11.—BIJOU THEATRE (A. A. Fennyvessy, manager): Iola Pomeroy 29-1 in Little Hurricane to good business. Side Tracked 2-4.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Al. G. Field's Minstrels drew a large audience April 29. Devil's Auction co. 2; good business. Pauline Hall in Dorcas 3.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): Pawn Ticket 210, 2; Devil's Auction 4; The Old Homestead 9.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Thomas W. Keene in The Merchant of Venice April 25; good business. Howard Wall's Ideals 29-4.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Milton Nobles April 25-27; light business; popular prices. 1492, 29; receipts, $628. Hobart College Minstrels, home talent, 1; Hands Across the Sea 2; Fullerton 6, 7; Shore Acres 10; Geneva Choral Society Festival 15; Auburn Philharmonics in Mikado 21; Old Homestead 28.

HUDSON.—OPERA HOUSE: The Old Homestead 11.

RONDOUT.—LISCOMB'S OPERA HOUSE (George G. Liscomb, manager): Vreeland's Minstrels April 30; fair house.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): Charles H. Yale's Devil's Auction April 25; good house; pleasing better than ever before. Al. G. Field's Minstrels 30; good business; bright and taking performance. Pauline Hall 2; Thomas Q. Seabrooke 7; Sol Smith Russell 10; E. H. Sothern 14; Shore Acres 16; Old Homestead 23.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Hands Across the Sea deserved larger houses April 27-29. 1492 pleased a good-sized audience 1 at advanced prices. Dan McCarthy booked for 29 canceled. Rhéa 10.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Pride of Mayo April 26 pleased a fair-sized house. Dark 29-4.

PORT JERVIS.—OPERA HOUSE (George Lea, manager): Dark April 29-4.

ITHACA.—THE LYCEUM (M. M. Gutstadt, manager): Devil's Auction to a full house April 26. Pauline Hall packed the house 29. John Drew 8; Boston Festival Orchestra Concert and Opera 9.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The Still Alarm co., which was to have played this house 1 failed to appear. The advance sale was large and many were disappointed. The Human Race 13.——PUTNAM MUSIC HALL (J. E. Smith and Co., managers): Hands Across the Sea was finely presented to a fair-sized audience 28.——ITEM: Ralph Howard, representing the latest novelty, George Barr's comedy-drama, The Human Race, was in the city 29, and arranged a benefit with the Saratoga Wheelmen for 13 at Town Hall.

LITTLE FALLS.—CRONKHITE OPERA HOUSE (W. H. Cronkhite, manager): Lecture by Rev. W. S. Leete April 25; good house. Mendelssohn Trio 2; Rhéa 8.——SKINNER OPERA HOUSE (H. A. Skinner, manager): Dan McCarthy in The Pride of Mayo canceled 1 on account of illness of Mr. McCarthy.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): 1492 April 27; business large. Lillian Kennedy in She Couldn't Marry Three 30; large and well-pleased audience. Richard Bell was produced 1 by local talent for the benefit of the W. R. C. The advance sale opens well for Al. G. Field's Minstrels 3. Maude Hillman co. 6-11.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): On April 26, 27 The Brownies played to large and appeciative audiences.——ITEMS: Frank Richards, one of the four Richards Brothers with The Brownies, while turning a spring from the shoulder of one of the brothers missed and fell striking on the side of his head and arm. He was stunned and carried off the stage, but appeared and finished his part in the third act.—George O. Gardner, the genial treasurer of the Academy, had the misfortune to be thrown from the rear platform of a trolley car while billing for the coming attractions over the river (Fishkill) but luckily escaped with only a lame shoulder and a good shaking up.—E. H. Sothern 6; Old Homestead 8; Faust 10; Waite Comedy co. 13-18.

COHOES.—CITY THEATRE (Powers and Williams, managers): National Dramatic co. closed the week of April 27 in The Little Speculator. Farland, banjoist, 29. McGibeny Family concert 30. The Still Alarm and Iola Pomeroy underlined.

FISHKILL-ON-HUDSON.—PEATTIE'S ACADEMY OF MUSIC (Clark and Peattie, managers): Concert for the benefit of Highland Hospital April 25; well-pleased audience. Ticket-of-Leave Man (canceled) 1; Hi Henry's Minstrels 2; Lewis Morrison in Faust 8.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Thomas W. Keene to a fair-sized and appreciative audience April 24. After the Ball to a fair-sized audience 27. Al. G. Field's Minstrels to a well-pleased audience 1. Sire to Son 7; Love and Law 8; The Phœnix 9; John Drew, presenting The Butterflies, 11; Shore Acres 15; Rose and Charles Coghlan 16; Pawn Ticket 210. The Auburn Dramatic Club 17, presenting The Woven Web for the benefit of the ushers of the Burtis Opera House.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The Waite Comedy co. closed their two weeks' engagement 4. It has been as artistically successful as it has been pecuniarily. Large audiences witnessed each of the twenty-two performances and the S. R. O. sign has been frequently displayed. This co. surpasses any popular-priced repertoire co. that has ever played here. The Old Homestead 7.——ITEMS: The Scribner and Smith Circus exhibits here 7.—Buffalo Bill's Wild West 18.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Rev. Dr. T. De Witt Talmage lectured April 25 to a small house. Williams College Glee Club 26; good house. Eli Perkins, lecture, 27; fair attendance. Pauline Hall delighted a good-sized house with Dorcas (return date) 1. Rhéa 4.——WIETING OPERA HOUSE (Wagner and Reis, managers): Trilby to big business 25-27; 1492 drew a large house 29. Aristocracy 2; Stuart Robson 3, 4; Thomas Q. Seabrooke 6.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): The Night Owls drew fairly 25-27; James B. Mackie 6-8.——ITEMS: Barry Johnson left 29 to join Wagenhals and Kemper's Stock co. at Kansas City.—Mr. Landon (Eli Perkins) was taken suddenly ill during his lecture, 27, and obliged to retire from the stage for a few moments after which he resumed, and finished without further interruption.

YONKERS.—MUSIC HALL (W. J. Bright, manager): Slaves of Gold to a good house April 29. This co. closed their season here. Faust 7; Primrose and West's Minstrels 9.——ITEMS: Elmer Grandin and Mrs. Grandin (Eva Mountford) will sail for Europe on May 11, expecting to return in August.—E. M. Frazier, of Yonkers, will repaint and repair the scenery and mechanical effects for Slaves of Gold.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Lillian Kennedy co. April 22-24; good business. Gilmore's Band 2.

WARSAW.—IRVING OPERA HOUSE (W. S. Pratt, manager): House dark week of April 29-4. In Old Madrid 6.

PLATTSBURGH.—THEATRE (W. A. Drowne, manager): Frederic Bryton in Forgiven April 29; good house; fine performance. Evangeline 3; advance sale very large. Manola-Mason 7.

HERKIMER.—DIEMEL'S OPERA HOUSE (H. A. Diemel, manager): Henry Pettitt's Hands Across the Sea April 30; fairly good house; performance excellent. Professor Curtiss, of Amsterdam, is very busy drilling the dramatis personæ for a Kirmess to be given some time this month.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Al. G. Field's Minstrels April 26; good-sized audience. Trilby 1; large house. Sol Smith Russell 8.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Spears and Pearson, managers): University Glee and Banjo Clubs April 2; fair business.

CHARLOTTE.—OPERA HOUSE (N. Gray, manager): Closed for the season.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Two Old Cronies to poor business April 24. A. L. Dolson rejoined them here as manager. He informed your correspondent that the co. for some time have been playing to houses the receipts of which were hardly large enough to pay current expenses. Maud Granger canceled 29, 30 on account of illness.——ITEMS: Mr. and Mrs. J. R. Stockdale, who have been spending the Winter in our city, have accepted an engagement with a co. to tour the Pacific coast.—If satisfactory arrangements can be made, the Jamestown Dramatic Club will be here 1. Palmer Cox's Brownies 3, 4; A Bowery Girl 15; Richards and Pringle's Minstrels 18; Lillian Lewis in Cleopatra 20. In this play living pictures will be introduced for the first time in our city. The Whitney Opera co. in The Fencing Master 24.

BISMARCK.—ATHENÆUM (J. D. Wakeman, manager): House dark week of April 21-27. Mahara's Minstrels 6.——ITEM: Two Old Cronies, billed for 24, failed to appear. The co. stranded at Jamestown, and was tendered a benefit, which enabled them to proceed to the next stand.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Sowing the Wind to a large and fashionable audience April 25. No better drama nor better production has been seen here this season. The cast was an exceptionally strong one, Mary Hampton particularly being the favorite, and well meriting the hearty curtain-call at the end of the third act. De Wolf Hopper in Dr. Syntax to fair business 29. The star was well supported.——PARK THEATRE (Harry E. Feicht, manager): Madame Neuville to light business April 25-27. Ada Gray in the new East Lynne attracted fair audiences 29-1. The co. was mediocre.——MEMORIAL HALL (Soldiers' Home): Hoss and Hoss to a crowded house 24. The farce-comedy was well received, the specialties introduced being first-class.——ITEMS: Clem Herchelrode, late of Robin Hood co. No. 2, is in the city, the place of his nativity.—Gertrude Reynolds, of Hoss and Hoss co., a most graceful and artistic dancer, was the recipient of an armful of roses, at the end of her specialty.—The fact is very much regretted that no Summer co. will be at the Soldiers' Home this season, the amusement committee having come to this ultimatum.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Peter Maher April 26; small house. Thatcher and Johnson's Minstrels 29; fair house; pleasing performance. Barnum's Circus 22; Frank Kenning 24, 25.——ITEMS: The Elks gave a dance and banquet 26.—Carrie Hogan is home after a season with the Robin Hood co.—Here's to Justice "Biff" Hall!

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Burton's New York Theatre co. April 27 closed a week's repertoire to fair business. Co. pleasing. Si Perkins 2.——ITEMS: The stage hands of Market Square Theatre visited Springfield 29.—Sells Brothers' Circus 27 gave the largest and best parades ever given in Urbana. Two big tents greeted them. Everything was bright, new and clean and received universal praise. It was their first stand. Charles S. McCoy, reserve seat ticket-seller, is an old Urbana boy, and was greeted by his legion of friends. Mr. McCoy was one of Sells' Australian campaigners.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Off the Earth pleased a packed house April 24. The Girl I Left Behind Me was presented to a large and well-satisfied audience 27. Shore Acres 30; reserved seats almost entirely sold.——ITEM: W. A. Livermore assumes the management 1. The Girl I Left Behind Me co. closed season in this city.—Helen McDonald, of Off the Earth, created a most favorable impression by her exceedingly clever work. Off the Earth will close in Logansport, Ind., 4.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): Hoss and Hoss April 22; poor house. Eddie Foy in Off the Earth did not appear 26, claiming that the stage was misrepresented and he could not put on his play. This closes the season for Hamilton.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): New York Theatre co. 6-11.—— CITY OPERA HOUSE (S. E. Riblet, manager): Dark.——ITEM: Waldman and Rettig have secured the lease to the City Opera House and will control both houses next season.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Rhéa to a small but appreciative audience April 26. Thatcher and Johnson's Minstrels to a large upper house 30.——ITEM: The B. P. O. of Elks of this place intend to give a circus on the Fourth of July, which promises to be the biggest affair ever undertaken here.

KENT.—OPERA HOUSE (Mark Davis, manager): Fitz and Webster in A Breezy Time April 30; excellent performance to a large audience. Charles E. Callahan's Coon Hollow 13; Noss Jollity co. 20.

NEWARK.—MEMORIAL AUDITORIUM (Pierson and Spencer, managers): Walter C. Clark's Ben Hur April 24-26; fair business.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Country Squire, booked for 3, disbanded before reaching here.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Bellstead Ballenberg Band delighted a fair audience April 22. House dark 29-4.—— ITEM: Work has begun on the New Grand and it will be pushed forward ready to open Oct. 1.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Rhéa in The New Magdalen April 25; fine performance; fair-sized audience. W. E. Burton's New York Theatre co. opened a week's engagement 29 to good business. 8 Bells 9; Kellar 27.

TOLEDO.—PEOPLE'S THEATRE (S. W. Brady, manager): A Texas Steer, return engagement, April 29-1. Stuart Robson 13, 14; Coon Hollow 15-18.

SIDNEY.—MONUMENTAL OPERA HOUSE (P. F. Sarver, manager): House dark April 21-27. J. C. Lewis in Si Plunkard 1, closing our season.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): House dark week of April 22-27.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Noss Jollity co. in The Kodak April 26; good house. Alba Heywood 8.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Robert Downing 2; big advance sale.

SALEM.—GRAND OPERA HOUSE (Allen and Atchison, managers): Gordon and Wells' World of Players closed a very successful week April 27. Rhéa in The Lady of Lyons to a large and fashionable audience at advanced prices 30. Byrne Brothers in 8 Bells 10.

COSHOCTON.—OPERA HOUSE (D. R. Keith, manager): Rhéa April 27 in Lady of Lyons; large house; most fashionable audience ever seen in the Opera House.

EAST LIVERPOOL.—NEW GRAND (James E. Ott, manager): Peter Maher's Athletic co. April 27; fair business.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Kittie Rhoades' co. week of April 22-4 to fair business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Eddie Foy in Off the Earth April 25; good business. De Wolf Hopper in Dr. Syntax 30; Chauncey Olcott in The Irish Artist 13; Della Fox in The Little Trooper 16, closing the season.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): The Five A's or Thirteen Club gave the stage hands a benefit 29. They gave a creditable performance, Carl Frankenburg being especially good.

BUCYRUS.—VOLLRATH OPERA HOUSE (V. R. Chesney, manager): Lewis Morrison produced Faust April 29 to a large audience.——ITEM: This closes the season and the house will not be opened till Sept. 2.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Neil McNeill, lessee; Mrs. Clara M. McNeill, manager): J. H. Santanelli, hypnotism, April 29, 30; medium houses.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): Lincoln J. Carter's Fast Mail passed through here on schedule time April 27 and was greeted by a large and well-pleased audience. The scenic effects are fine. Hoyt's A Texas Steer has a large advance sale for 2. Brothers Byrne in the New 8 Bells comes 8, and Robinson's Opera co. week of 29-25.—— ITEM: Walter Loftus, in advance of 8 Bells, was here 1, making the necessary arrangements for the appearance of his co. here 8.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Thatcher and Johnson's Minstrels 1; good business. George W. Smith's Dance Carnival of all Nations 3, 4; Della Fox 17.——ITEMS: Manager James Miller leaves for New York where he will remain during the Summer. He has already booked the strongest attractions for next season ever known in the Grand.—Sells Brothers' Circus opened to the largest business ever known here, the ticket office being closed an hour before the performance.—Doc. Freeman has arrived from Chicago where he was the guest of John Ringling. He leaves for New York next week.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Noss Jollities April 25; poor house. Thatcher and Johnson's Minstrels announced for 5 will not appear.——MYERS' OPERA HOUSE (L. E. Myers, manager): Dark.

BELLEFONTAINE.—GRAND OPERA HOUSE (George W. Guy, manager): Noss Jollity co. April 22; large and well-pleased audience.——ITEM: Owing to the canceling of Thatcher and Johnson's Minstrels, who were booked 4, the Noss Family closed the season here April 22. During the Summer the house will be remodeled and new scenery will be added. Al. G. Field's Minstrels will open the house for next season on Sept. 26.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Selman Hermon 1, supported by a strong co., under the management of Sidney Ellis and organized by S. W. Brady, produced Bianca, written by Edwin Fouchera. Miss Hermon won the sympathy of the audience in an emotional role.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, manager): Champ Clark lectured on "Picturesque Men of the Fifty-third Congress" to a fair and well-pleased audience April 24. The season here is about closed.

OREGON.

PORTLAND.—MARQUAM GRAND (Cal. Heilig, manager): The Fencing Master, with Dorothy Morton as Francesca, under the management of John F. Harley, did good business April 26, 27 (three performances).——CORDRAY'S NEW THEATRE (John F. Cordray, manager): Dark 22-30.——ITEMS: Colfax, Wash., has a brand-new opera house. It was built April 17. It took one day to build the house. The Colfax Band are the builders. Anent the building of the house, a correspondent writes: Wednesday night there seemed something wrong with the Colfax electric light plant. The streets were in total darkness. Inquiries as to the cause thereof, were answered that the plant was out of order and could not be operated. It seems, however, that it was the scheme of the Band to build the opera house secretly. So, soon after it was dark Wednesday night a force of seventy-five men were brought from Spokane on a freight train. Unloading near the scene of operation and armed with hods and trowels, they marched to the opera house site and silently began laying brick on the new building, the foundation for which had been prepared a day or so previously. As the side of the street was obstructed and the night dark, no one passed near the building, and the ruse was not discovered. By daylight the outside walls were finished. Then, before any one was astir on the streets Thursday morning, the scaffolding was taken down, and there stood one of the proudest opera houses in the Northwest. The masons had finished their work just before daylight. Their places were then filled inside the walls by carpenters, decorators, etc., and during the day the work went noiselessly on. The heavily-curtained windows and closely-fastened doors were besieged all day by anxious people, but revealed nothing. At 10 o'clock Thursday morning a bill-poster put on the bill-board of the house a three-sheet announcing that the Colfax Dramatic co. would star old-time favorites in Hick'ry Farm at the Colfax Opera House that evening. The news spread far and wide. At 7 o'clock that evening the streets in the vicinity of the Opera House were crowded by people trying to get in the house, and the opening was the greatest of local successes. The house is finished and furnished throughout with modern improvements, with capacity of 800. This is the way in which we put up playhouses out West.—The Moro Dramatic Club gave A Social Glass at the Baldwin Opera House, The Dalles, Ore., 26, before a large audience, for the benefit of the public schools of Sherman County, Ore.—Cal. Heilig, manager Marquam, who left here for Victoria 21, returned 29, accompanied by the Frawley stock co.—Who's to Win Him? and Freezing a Mother-in-Law, farces, were presented by a few of Walla Walla's society amateurs at the Frazer Opera House, Pendleton, Ore., 24. The performances were very creditable. Those who prominently helped to make it so were: Mary Reynolds, Adell Smith, Lora Rees, Eleanor Page, Lizzie Fitzgerald (of The Dalles), Guy Turner, A. Kelling, Charles Sharpstein, Harvie Busford, and H. Lynch. The house was packed.

PENNSYLVANIA.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): The Milton Aborn Opera co. opened a week's engagement to large business April 29.——MUSIC HALL (W. C. Mack, manager): The Night Owls opened a week's engagement to a large and well-pleased house 29.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Gunmaker of Moscow was presented by local amateurs April 26. Hamlet was well produced by Joseph Haworth 27. Thomas E. Shea gave good performances of Escaped from Sing Sing, Dr. Jekyll and Mr. Hyde, and The Snares of New York to large houses 29-1.——BIJOU THEATRE (George W. Middleton, manager): Fay Foster Burlesque co. gave a good performance to large houses 25-27.

SCRANTON.—THE FROTHINGHAM (Arthur Frothingham, owner): Allatoona April 24-27, by local talent, to good business. Aristocracy 29; fair business; co. good. Stuart Robson 30 in The Henrietta to very large business, pleasing immensely.——DAVIS' THEATRE (George E. Davis, manager): Robinson Opera co. week of 29 to good business.——ACADEMY OF MUSIC (M. H. Burgunder, manager): Aborn Opera co. 24-27; fair business. Bubb Comedy co. 29, 30 in A Kentucky Home and Stars and Stripes to good houses. Although playing to low prices, the co. is a good one.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): House dark week of April 22-27. Mora week of 6-11.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Jessie Mae Hall's co. in The Telegram gave a fair performance April 26 to a small audience.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Wang April 27; big business. Shore Acres 6.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): The Tornado was played here April 25 to fair business. Audience well pleased.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Manola-Mason in Friend Fritz April 26; good performance to fair business.——ASSEMBLY BUILDING (M. S. Way, manager): Fanny Rice in Nancy 26; fair performance to a good house. Rice's 1492, 8.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Choral Society (locals) fair entertainment to a small house April 26.——ITEM: Manager Gould is busy booking for next season, and has several first-class attractions on his list.

ERIE.—NEW PARK OPERA HOUSE (Wagner and Reis, managers): Humanity co. April 24; fair audience. Wang 25; S. R. O.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Wang Comic Opera co. 8

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Minnie Seward in repertoire closed week of April 27 to fair business. Amateurs 1, 2; Trilby 3; Field's Minstrels 4; Punch Robertson 6-11.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Manola-Mason in Friend Fritz April 24; small house. The performance was most decidedly pleasing. Hoss and Hoss 1.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Esther, April 25, 26, local talent, for Cornet Band benefit to fair houses. The Telegram 29; good performance to a well-pleased audience.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Thomas E. Shea and a good co. in repertoire April 22-27; crowded houses. Mr. Shea as Richelieu was a happy surprise to his many friends in this city. Boxing Tournament 29; fair house. Y. M. C. A. Gymnasium Exhibition 30; good business. Lillian Kennedy 16.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Mrs. R. L. Pierce, manager): A Spring musicale was given April 29 by the society leaders of this town with great success. Our Country Cousin 13; Vreeland's Minstrels 17.——ITEM: As will be noticed this week, the management of the Opera House has changed, H. D. Bloom retiring and the owner taking charge instead.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): House dark April 23-4. Robinson's Opera co. 13.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): House dark April 29-4.

LANSFORD.—OPERA HOUSE (McNelis and Sharpe, managers): Cantata entitled Columbia, by home talent, April 27, benefit of M. E. Church, to S. R. O. True Irish Hearts 4.

EASTON.—ABLE OPERA HOUSE (William K. Detwiller, manager): A Bunch of Keys to a fair house April 17. John Drew in The Butterflies 18; crowded house. Charles Collins 22; fair house. Arion Mandolin Club 25; crowded house. The Tornado 28; poor house. Fanny Rice in Nancy 30; large house; excellent performance.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): Grace Pearce, elocutionist, entertained a large audience April 23. George W. Larsen in Rip Van Winkle to a fair house 25. A Jolly Lot 29.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Punch Robertson gave general satisfaction week closing April 27. Business moderate.

JOHNSTOWN.—OPERA HOUSE (James G. Ellis-manager): Hoss and Hoss gave a very tame performance to a fair house April 27. Faust 30; packed house.——ADAIR'S OPERA HOUSE (Alexander Adair, manager): House dark 22-30.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Rice's 1492 April 25; largest and one of the most appreciative audiences of the season. Bubb's Comedy co. 6-11.——ITEM: Wagner and Reis will take charge of the management of the Opera House next season.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Sam. P. Yohe, manager): Musical and literary entertainment by local Lodge Royal Arcanum April 26; crowded house.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Conroy and Fox in Hot Tamales April 25; big business. Fanny Rice in Nancy 2.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Aristocracy was presented April 27 to big business, created by the guarantee of a local fire co. The co. closes its season in Ithaca, N. Y., on May 4.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): The Bubb Comedy co. closed a fairly successful week's engagement April 27. Eleven performances were given to pleased audiences. This co. will open the regular Fall season at this house on Sept. 2. Fanny Rice appeared 29 in Nancy for the third time this season to a good-sized audience. Wang 10.

FREELAND.—OPERA HOUSE (John J. Welch, manager): Clair Patee co. 2-4.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): True Irish Hearts 3.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Charles and Rose Coghlan in Diplomacy April 26; large house. Maude Hillman and co. opened a week's engagement in repertoire 29 to S. R. O. A Breezy Time 6.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Dark April 29-4.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Ritchen, manager): Indian Medicine co. week of April 29-4. Roland Reed 8.

JEANNETTE.—OPERA HOUSE (T. J. Rogers, manager): True Irish Hearts 1; big house. Halliday Sisters' All Star Specialty co. 3; A Jolly Lot 4.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Rose Coghlan April 25; large and fashionable audience. Rhéa in Lady of Lyons 1; small but appreciative audience.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): Jessie Mae Hall in The Telegram 1; small audience; performance good. The cantata, Queen Esther, 8, 9, by home talent, with a chorus of sixty voices.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager,): House dark 8-13.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Myres and Mishler, managers): 1492 April 24; very large house; excellent co. Hoss and Hoss 26; fair-sized audience. Wang 7; Frank Jones in Our Country Cousin 10.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): The Drummer Boy of Shiloh, local, to good business April 28-30. Fanny Rice in Nancy, benefit Lodge of Elks No. 267, 1; packed house.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The Wenona Glee Club of this city produced The Merry Milkmaids, an opera in two acts, April 25 to a fair-sized audience. Rev. Russell H. Cornwell will lecture 2.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Chimes of Normandy April 25-27, by the Orpheus Club (home talent) to crowded houses.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark April 22-29. Musical concert 2; A Breezy Time 7; The Colonel and I 11.

CORRY.—WICKS' THEATRE (S. A. White, manager): Ellen Vockey April 29; fair business. Robert Downing 24; True Blue, home talent, 30, 31.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Stowaway, with good spectacular effects, was given to a moderate house April 30. Temperance Town 2. Potter-Bellew 9; Aristocracy 10; Billy Barry 20.—— ITEM: The Sandford will case here is attracting much attention. Kate Field and George Riddle are both interested parties and important witnesses, and Genevieve Ward is also a devisee under the will.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven manager): The Sawtelle Dramatic co. April 29 to S. R. O. (return date).——ITEM: Bliven's Opera House will have numerous improvements made at the close of the present season.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Katherine Rober in Fanchon and The Ironmaster April 29-4 to good attendance. Miss Rober's benefit 3 promises to be a great success. She will favor her admirers with The Lady of Lyons, assisted by a number of volunteers in specialties. Miss Rober is enjoying very good health again. Iola Pomeroy in Little Hurricane 6-11.

SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Mabel Paige opened a week's engagement April 29 at popular prices to a crowded house.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): House dark April 29-4.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Carrie Lamont co. April 23-26; fair business. They presented Muggs' Landing, The Buckeye, Little Treasure and Is Marriage a Failure? Andrews' Opera co. opened with Fra Diavolo to a full house for a week's engagement 27. The co. is a thoroughly competent one. Myra Morella made a decided hit.==ITEM: The Carrie Lamont co. appeared under disadvantages as Miss Lamont was ill during her entire engagement. She was suffering from nervous prostration and was, again, unable to appear 27. She is convalescent, and hopes to resume with her co. on 2.

MURFREESBORO.—GOSSIP: The regular season is closed.—Miss Will Allen Dramgoole, the authoress, gave a reading of her own writings at the Masonic Hall 10 to a very large and appreciative audience. John D. Fletcher leased Mason's Opera House for 1895-96 and will at once book the very best attractions for the coming season.

BROWNSVILLE.—YOUNG'S OPERA HOUSE (W. R. Holbrook, manager): Coming, May 10, Blind Tom.

MEMPHIS.—LYCEUM THEATRE (John Mahoney, manager): Washington Marine Band April 29, 30; large and enthusiastic audiences. The band is under the leadership of Signor F. Fanciulli. Grau's Grand Opera co. underlined.==AUDITORIUM (B. M. Stainbeck, manager): Sousa's Band, assisted by Marie Barnard, soprano, and Currie Duke, violinist, to very large and delighted audiences 30. The Schubert Male Quartette underlined.

TEXAS.

DALLAS.—OPERA HOUSE (George Anzey, manager): Ezra Kendall, in the leading role of A Pair of Kids, tendered Manager Anzey a benefit on April 22, and the genial manager's friends filled the house. The U. S. Marine Band to three fair-sized audiences 23, 24.==ITEMS: Mr. Anzey's benefit performance virtually closed the season here.—Mr. Greenwall has decided to keep Mr. Anzey in charge of the Dallas Opera House. He had intended to send him to Savannah to take charge of his new house, but at the urgent request and influence of friends in this city Mr. Greenwall changed his mind, and we are glad of it.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Kendall Comedy co. played a benefit performance for Manager Bergman April 26 to a large house; matinee 27; fair business. Several changes in the cast did much to strengthen the performance by this co. since their last visit.==ITEM: This formally closes the season. Work will begin without delay at remodeling and lowering the Opera House to the ground floor. There is general rejoicing over this here.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): A Pair of Kids closed the season April 24, giving Treasurer Charles McCarty his benefit. The co. is a fair one, and played to a large house. The Summer attractions at Hyde Park opened with a concert given by the Austin Musical Union on 23. Carl Beck's Military Band gave a concert on 26, but the performance was not finished on account of a wind and rain storm.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): The U. S. Marine Band gave two delightful concerts April 22 to fair houses. Treasurer Braning can feel flattered with the two large audiences that greeted Ezra Kendall in A Pair of Kids, matinee and night, 23, for his benefit. The Columbia Minstrels (local amateurs) 25; small audience; creditable performance. General John B. Gordon delivered his lecture, "The Last Days of the Confederacy" to a large house 26.

HUNTSVILLE.—HENRY OPERA HOUSE (John Henry, manager): Leland T. Powers in his impersonation of David Garrick April 27 to a well-pleased audience; receipts, $125. Ezra Kendall in A Pair of Kids 30.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Anton Schott April 23 delighted a large audience. Father Slattery, the ex-priest and his wife, lectured 24, 25 to packed houses. Sousa's Band will give two performances 4; immense crowds are expected from surrounding towns.==ITEM: Manager J. P. Garland returned, after a month's stay at Mineral Wells, greatly benefited and improved in health.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): U. S. Marine Band, matinee and evening; to good business April 25. This closed the season here.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): Augustin Daly Stock co. April 24-26 in repertoire; Night Off, Woman Against Woman, Wages of Sin—houses, regrettably small as the co. is greatly above the average.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Blind Tom April 26; poor house. Otto H. Krause Stock co. 29.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): Dick P. Sutton's Texas co. to full houses April 17, 18; audiences pleased. Otto Krause's Stock co. 6-8. Nearly all of the old members of Sutton's Texas co. have contracted to remain with the co. next season, when it will produce Montgomery, or The Cradle of Confederacy. The house was dark week of April 22-28.

HILLSBORO.—LEVY OPERA HOUSE (A. T. Rose and Co., managers): The Henessey-Leroyle co. in repertoire April 22-24 to light business. Prof. Haynes, the mind reader, 29; Emma Warren 30-4 in repertoire.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Krause Stock co. in repertoire April 22-27 at popular prices; crowded houses.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Richards and Pringle's Minstrels April 22; good house. Christensen Brothers gave a beautiful exhibition of "Living Whist" 26, 27 to good houses. Hugh J. Ward, of the Grand Opera House stock co., made a hit with a dance. Underlined, Emily Rancker in Our Flat.==GRAND OPERA HOUSE (J. B. Rogers, manager): Caprice has proved to be one of the best things the present stock co. has done, and the house has filled up more each night until Thursday saw it packed to the doors. All the co. except Harry Corson Clarke and Madge Carr Cook were in the cast, George E. Lask making his first appearance. Howard Kyle gave us another proof of his versatility by his excellent work as Jethro Baxter. Victory Bateman was charming as Mercy Baxter. Wright Huntington was clever and manly as Jack. All the characters were in good hands, and they gave a smooth and even performance. Week of 29 will be the closing one of this house unless a short season is arranged for Moths, Young Mrs. Winthrop and either Frou-Frou or Caprice will be put on two nights each. Eliason will give the last of his series of entertainments evening of 28, and will then go on the road for a season.==WONDERLAND THEATRE (Charles Gates, manager): Professor Anderson in exhibition of magic to fair business week of 22-27.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): Hands Across the Sea April 25; small house. Manola Mason in Friend Fritz 3; The Human Race 8.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): The date of Trilby May 4 has been cancelled. Robert McWade in Rip Van Winkle 14.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Sol Smith Russell in A Poor Relation April 26 to S. R. O. Frederic Bryton in Forgiven 1; very pleasing entertainment to fair business. Trilby 2; Manola-Mason 6; Marie Jansen 14; Colonel Ingersoll, lecture, on "The Bible" 17; Bobby Gaylor 24.

VIRGINIA.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): At this house April 25 a combination of Richmond, Va., amateurs gave an entertainment to a fairly remunerative audience, and were much applauded. The combination comprised the Webb Quartette, the Old Dominion Sextette, and George A. Carter, impersonator. The season at this house was closed with this performance. During the vacation the Academy will be thoroughly renovated as to arrangements, repainted inside, and a number of improvements made to promote the comfort and convenience of the public. Next season none but first-class attractions will be booked, and only one performance a week will be given.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): House dark April 29-2. Neil Burgess' County Fair 3, closing the season here.

ALEXANDRIA.—HILL'S OPERA HOUSE (J. M. Hill, manager): This house has been dark since April 22, and has nothing booked at present.==ITEM: Your correspondent has been the guest of Mr. Charles R. Heustis, editor-in-chief of the Philadelphia *Enquirer*, for several days, and had the pleasure of hearing a great many pleasant things said about THE MIRROR by newspaper men in that city.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): House dark April 29-1.

WASHINGTON.

SEATTLE.—THEATRE (J. W. Hanna, manager): Frawley Stock co. appeared in Three Hats April 22, 23; successful termination of two weeks' business to good houses; excellent performances.==CORDRAY'S (Mr. Russel, manager): House dark 22-30.==ITEM: R. E. French and co. returned from Alaska. They report fair business.

ELLENSBURGH.—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): John Griffith as Mephisto in Faust April 25; good house.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): John Griffith in Faust and The Bells April 26, 27; large audiences.==ITEM: John Griffith was entertained by the Bull Pine Club on the afternoon of 23. A fine programme was rendered by members of the club which was responded to by Mr. Griffith in his recitation, "Acts and Actors."

TACOMA.—THEATRE (S. C. Heilig, manager): John Griffith's Faust April 26; light house. Mr. Griffith as Mephisto was well received and the play was well staged.==ITEM: M. M. Perl, S. C. Heilig, and L. W. Wing have incorporated the Northwestern Theatrical Association at Tacoma.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): Thatcher and Johnson's Minstrels billed for April 29 did not appear. Parkersburg Choral Society 3.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Dark April 24-1; County Fair 2; U. S. Marine Band 4.

WHEELING.—OPERA HOUSE (F. Riester, manager): Frank Hennig April 10, 11; Della Fox 18==GRAND OPERA HOUSE (Charles A. Feinler, manager): A Baggage Check 29-1; return engagement to good business.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): Big Four Minstrels, local talent, under the direction of Menzo Waite, a former member of Primrose and West's Minstrels, gave performances 25, 26 to nearly the capacity of the house; performances first-class and attendance well merited. Torbett Concert co. 5; Theodore Thomas and Chicago Orchestra 6; Wilber Entertainment co. 11.

MADISON.—FULLER OPERA HOUSE: (Edward M. Fuller, manager): University of Wisconsin Glee, Banjo and Mandolin Clubs (local) concert April 26 pleased a fairly good-sized audience. Nat Goodwin 10.==ITEM: Theodore Thomas' Orchestra, assisted by the Choral Union of the University, will give a concert 3 at Armory Hall.

MENOMONIE.—THE MEMORIAL (E. J. Newsom, manager): House dark week of April 29-4. Father Cleary, lecture. "The Passion Play," 7.==GRAND OPERA HOUSE (Fred. Schmidt, manager): J. Bennington Dunn, reader, 25; no performance on account of poor patronage. House dark 29-4.==NEW OPERA HOUSE (David Storr, manager): Barnes and Marvin's players 2-4. The co. was billed to appear a week, but were unable to do so owing to the illness of the leading lady.

PRAIRIE DU CHIEN.—GRAND OPERA HOUSE (O. W. Keiser, manager): Female Minstrels, local talent, 1; big advance sale. Great Northern Scenic co. (stereopticon views) 6; Uncle Josh Spruceby 18.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): Madame Francesca Guthrie-Moyer, the soprano, and her co., appeared April 29 in an excellent programme under the auspices of the Royal Arcanum Lodge of this city.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Dark April 29-4.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Marie Jansen in Delmonico's at Six April 29; good house. Black Crook underlined.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Maloney's Wedding April 25; fair house. The Flints opened a week's engagement 29 to a good house. Lemon Brothers' Circus 20.

STEVENS POINT.—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark April 29-4. Ladies Minstrels, local, under the direction of Will H. Bruno 6; Springer and Welty's The Black Crook 15.

MERRILL.—BERARD'S OPERA HOUSE (William Conners, manager): Rice and Sheridan's Players April 22-24 in repertoire; light attendance; general satisfaction. House dark 29-6. Lillian Sackett week of 6-12.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): James and Stevens co. 6-11.

ANTIGO.—OPERA HOUSE (Hoeffler Brothers, managers): May Festival 1; Sackett's Comedy co. 13-18.

WAUSAU.—ALEXANDER OPERA HOUSE (N. B. Eldred, manager): Black Crook 14; Sackett 20.

GREEN BAY.—OPERA HOUSE (S. Bender, manager): Van Dyke Eaton co. in A Tallow Candle 2-4. The Young American co. 29-26.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): House dark April 29-4.==OPERA HOUSE (Ambrose J. Small, manager): Dan McCarthy in The Pride of Mayo 29-4; good business. Hoss and Hoss 5-10.==ACADEMY OF MUSIC (F. W. Stair, manager): House dark 29-4.==MASSEY MUSIC HALL (J. E. Suckling, manager): Miss Yaw appeared 26 to a crowded house, and fairly captivated her large audience with her wonderful voice. Miss Yaw's rendering of "The Laughing Song" made the pronounced hit of the evening. Miss Lay and Mr. Dick assisted, and were applauded freely. Gilmore's Band, under the direction of Victor Herbert, opened 29 to a very large and appreciative audience. Herbert L. Clark received quite an ovation. His own composition, "The Canadian Patrol," had to be repeated the second time. The piano-playing of Miss Frieda Simonson, who is only eleven years of age, is marvellous. The Mendelssohn Choir 2; Durward Lely 7.==ITEMS: H. M. Hirschberg, the director of the Ysaye and Yaw concerts, is in New York making dates and securing engagements for the leading concert performers for concerts in this city during the season of '95-96.—S. S. Young, of the Musee, is in New York looking for novelties.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Sol Smith Russell opened to good business in A Poor Relation April 29. The audience seemed to fully appreciate his performance of Noah Vale. Mr. Russell had not visited us in fourteen years, but it was evident from the welcome he received that he was still remembered. In response to the call for a speech at the end of act two, he made a few neat and appropriate remarks. The Heir-at-Law 1 and Peaceful Valley 3, 4 filled out Mr. Russell's engagement.==QUEEN'S THEATRE (Spartrow and Jacobs, managers): The Players Club again produced Jack Harkaway to one of the largest and most fashionable audiences that has filled the Queen's this season 29. Their Excellencies Lord and Lady Aberdeen were present, and the M. A. A. A. and Montreal Glee Club attended in a body, and enlivened the waits between the acts with songs, glees, etc. Ed. Varney, Mrs. J. C. Copping, and Messrs. P. McCulla and Steward distinguished themselves as formerly, while Mr. R. Henders, in the dual role of Monday, the black boy, and old Charles, gave a very clever performance. Ed. Varney thanked the audience and their Excellencies for their patronage in a neat speech. Janauschek and Kate Claxton in The Two Orphans 13-18.==THEATRE ROYAL (Sparrow and Jacobs, managers): Down in Dixie opened to fair business 29, and with its exciting scenes, especially the cotton press in full action, seemed to give the audience complete satisfaction. Tony Farrell 6-11.==THEATRE FRANÇAIS (M. Durien, manager): Lucia di Lammermoor was presented successfully 27; Le Petit Duc 29; Il Trovatore 30, for the first time this season. This is the closing week at the Français.==WINDSOR HALL: A successful food fair, under the direction of Colonel De Carmo, was held 15-20. Dancing by the pupils of Professor Norman, mind-reading by Signor De Ovier and wife, music and singing entertained the visitors. The pupils of Professor Norman gave a very pretty entertainment, entitled The Carnival of Nations, illustrating the various national dances 29-1. Mr. Norman is a proficient teacher of stage-dancing.==ITEMS: Lord Aberdeen presented Ed. Varney with a photograph of himself and family as a mark of regard for the work he did at the entertainment their Excellencies gave last Winter, and for his able direction of the Players Club.—Henry E. Codd, for several years a professional and connected with stock cos. both in Boston and Philadelphia, was married to Miss Mamie Bertram at St. Patrick's Church 29.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Don-Norcross co. closed April 26, a week earlier than intended. Business was bad after the first night; these quiet comedies were not suited to the masses, and Mr. Norcross has been confined to his hotel with rheumatism, with the result that the performances were not as good as they would otherwise have been. The co. intended to reorganize and play through the provinces, but in consequence of Mr. Norcross' continued illness, left for New York 1. Fast Mail, booked for 13, canceled. W. S. Harkins' Stock co. opens 29 for four weeks.

HAMILTON.—GRAND OPERA HOUSE (T. Reche, manager): Cricket Club Concert April 25; good house. Miss Agnes Dunlap, the young contralto, made her debut, and met with an enthusiastic reception. Athletic Tournament 26; topheavy house; general satisfaction. Toronto Trinity Dramatic Club presented The Magistrate to a poor house 27; performance fair. Paris Gaiety Girls 29; very fair house; poor performance. Howard Wall's Ideals 6-11.==STAR THEATRE (Bessey and Davey, proprietors): Carson Sisters, Mlle. Tyrene, Morton and Mack, Leopold and Silvo, and Bessie Nitrene.==ITEM: The Daughter of the Regiment cleared $52, which was presented to the Boys' Home.

QUEBEC.—ACADEMY OF MUSIC (Theofred Hamel and Co., managers): House dark April 22-27.==JACQUES CARTIER HALL (A. Haakman, manager): The Quebec French Opera co. gave Mignon 25, and was the most successful performance given by the co. this season. A large and fashionable audience attended. Madame Dogoyon, Madame Blondel, Madame D'Artigny were all very good in their different roles, as were Messrs. Blondel, Bouvet, and Delières. The co. was enthusiastically received.

BROCKVILLE.—OPERA HOUSE (F. I. Ritchie, manager): Al. G. Field's Minstrels April 27; capacity of the house; performance excellent. Charles Dickson in Incog 8.

VANCOUVER.—OPERA HOUSE (O. G. Evans-Thomas, manager): Frawley Stock co. April 26, 27.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Local amateurs, under the direction of J. H. Jones, produced The Little Tycoon April 25, 26 to large audiences. Miss Birdie Allworth as Violet carried off the honors at both performances. She is a soprano of good quality an d compass. She sings and acts well.

BELLEVILLE.—QUEEN'S OPERA HOUSE (T. P. Powers, manager): Webling Sisters April 25, under the auspices of the I. O. O. F. Boyle's Players (M. J. Boyle, manager) week of 29, at popular prices, opened to poor business. Paris Gaiety Girls 23.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark week of April 22-27.

BRANTFORD.—STRATFORD OPERA HOUSE (W. G. Killmaster, manager): Harry Lindley co. April 29-27; fair-sized audiences. Marks Brothers' Comedy co. week of 29-4.

MONCTON.—OPERA HOUSE (A. E. Halstead, manager): Ladies' Amateur Minstrels April 29; S. R. O.; good performance. Wallace-Hopper Comedy co. 1, 2; fair houses.

GUELPH.—ROYAL OPERA HOUSE (Albert Tavernier, manager): Ida Van Cortland 6-13.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Ida Van Cortland April 29-4; fair business. The performances are much better than might be expected at low prices. House dark 6-11.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Trinity Dramatic Club of Toronto gave a fair presentation of The Magistrate April 25 to a very light house. The Woodstock Minstrels 17.

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AT THE THEATRES.

People's.—Special Delivery.

Comedy drama in five acts, by David H. Scully. Produced May 6.

Ned Carrington	Ralph Stuart
Jack Benton	John J. Collins
Dick Colton	E. L. Duane
Bob Sprightly	Harry Beresford
Will Carrington	Joe Dailey
Henry Howard	Harry Beresford
Supt. Bradley	Charles Gordon
Agnes Howard	Tessie Deagle
Nellie Carrington	Emma Dunn
Mrs. Carrington Mrs. Mary Mack	Josepha Crowell

The postal service is the theme taken for the basis of Special Delivery, which was seen last evening for the first time in this city at a down-town house, at the People's Theatre.

The play, which is in five acts, is by David H. Scully, and tells the story of the trials of a letter-carrier whose heroic and virtuous qualities finally triumph over the intrigues of the villain.

Some of the scenes are well conceived, but most of the dialogue is that of the ordinary melodrama.

The scenery was quite effective. The second act taking place in the New York Post-Office and the third act showing the old Harlem Bridge by moonlight gave opportunity for local pictures, which were much appreciated.

Ralph Stuart as the hero of Uncle Sam's service was very good in the part, and Tessie Deagle made a charming heroine.

Nellie Carrington was played acceptably by Emma Dunn, and Josepha Crowell made the most of two smaller characters. The other parts were taken by John J. Collins, E. L. Duane, Joe Dailey, and Harry Beresford.

Grand Opera House.—Rigoletto.

The Marie Tavary Opera company opened a fortnight's engagement with an excellent rendition of Verdi's opera, Rigoletto, followed by Mascagni's Cavalleria Rusticana, at the Grand Opera House on Monday night. A large and appreciative audience enjoyed the performance.

Marie Tavary filled the role of Gilda with decided ability and proved herself a prima donna soprano of a high order of talent. The part of the Duke of Mantova was finely sung and artistically played by Payne Clark, and the same may be said of William Mertens' treatment of Rigoletto.

Other roles specially noticeable were Madelena by Lizzie Annandale (contralto), Sparafucile by William Hamilton, Monterone by William Schuster, the Count Ceprano by S. H. Dudley, and Giovana by Sofia Romani.

The costumes were picturesque, and the stage groupings in many points admirable.

Taken as a whole, the company fully justified the reputation it has attained on tour. The company will present during the present week Il Trovatore, Carmen, Martha, Bohemian Girl, and I'Pagliacci.

Empire.—Liberty Hall.

The revival of Liberty Hall last Thursday evening was greatly enjoyed by a fashionable audience. It emphasized the fact that R. C. Carton has written one of the most delightful plays that has come to us from abroad in recent years.

The plot is thoroughly coherent, and the dramatic interest is sustained throughout. The comedy scenes are at once amusing and artistic, and the amatory episodes are worked up to a sympathetic climax.

W. H. Crompton repeated his effective character sketch of William Todman, the second-hand bookseller; Henry Miller as Mr. Owen, and Viola Allen as Blanche Chilworth were both seen to histrionic advantage.

May Robson was competent as Craper, a typical servant girl. Arthur Boylan created a great deal of laughter with his humorous personation of an amorous shop-boy.

Agnes Miller as Amy Chilworth, Robert Edeson as Hon. Gerald Tanqueray, E. Y. Backus as Briginshaw, J. P. Whitman as Mr. Hickson, and Genevieve Reynolds as Miss Hickson, all contributed their share to the general excellence of the performance.

Liberty Hall was repeated on Friday evening and at the Saturday matinee. Gudgeons was revived for a single performance at the Empire on Saturday night.

Empire.—Sowing the Wind.

A fine audience witnessed the revival of Sydney Grundy's problem play at this house last evening. No other drama which concerns the now much discussed "sex question" has enjoyed such popularity or evoked so many conflicting opinions. The play was fully reviewed last season when it had such a long run.

Last evening the original company took the same parts in which several individual successes were made at the first production. Henry Miller probably has never had a character to play which seemed to suit him, or which he fitted so admirably. His personation of the repentant Mr. Brabazon is full of sympathy, and he repeated the hit he made in the original production.

Viola Allen, too, is eminently qualified for the part of Rosamond and she endows that character with the tender grace and refinement which mark all her work.

W. H. Crompton is once more the meddling, well-meaning friend, and he plays the part admirably. May Robson's clever character work and Agnes Miller's charming ingenuousness were shown to advantage.

R. E. Springer was a good Lord Petworth—Thompson's old part—and Robert Edeson was capital as the sporty Sir Richard. William Faversham played Ned with earnestness and vigor.

The scenery was all that could be desired. Sowing the Wind will only have a few performances, as the Empire season will close May 18.

Bijou.—The Twentieth Century Girl.

Canary and Lederer revived The Twentieth Century Girl at the Bijou last night. Since it was last seen here several changes have been made in the piece and new songs and business introduced.

The principal interest in the revival was the appearance of Mollie Fuller in the role of Percy Verance. At once it may be stated that she made a most favorable impression and was rewarded with frequent applause.

Dan Daly, also a newcomer, in the role of Judson Dingleworth provoked considerable merriment by his droll methods.

John T. Kelly, as before, played McNamara and was very funny in the different scenes in which he appears.

Al. V. Wilson's Professor Von Bilderbogen is distinctly Teutonic, and immensely laughable. Lillian Thurgate, Archie Crawford, Harry Kelly, Catherine Linyard, Christine Blessing, and Samuel Fishe deserve mention.

The Twentieth Century Girl can easily fill out the time to profitable business until The Mimic World is produced at the end of the month.

Mollie Fuller received some beautiful floral pieces on Monday night.

Tony Pastor's.—Vaudeville.

Vesta Tilley began the third week of her engagement at Tony Pastor's last evening with the introduction of her new character song called, "I'm the Latest Imitation of the Prince." The words of the first verse are as follows:

I've just arrived from dear old Lunnen town!
I am an importation of renown,
I went there a common Yankee,
And they used me kind of cranky,
But I quickly boiled their blarsted manners down.
I met the Prince of Wales at Ascot course;
And I've bet like him upon his fav'rite horse.
I knew his judgment blundered,
But I gladly lost five hundred——
For he shook my hand and said: "It's horse and horse!"
I am the latest imitation of the Prince!
And you have not seen such as me before nor since.
From my boots up to my hat,
From my "sparklers" to cravat,
I'm the latest imitation of the Prince!

The new-comers include David Warfield in burlesque imitations, and Fannie Mora, a talented contralto singer, who is a sister of Helene Mora.

Among the other performers are Sam Bernard, Estelle Wellington, John and Nellie McCarthy, Carr and Jordan, Fannie Leslie, the three Martinetti brothers, and the Lavarde Sisters.

Keith's Union Square.—Vaudeville.

There is no diminution of the large audiences in attendance at the continuous vaudeville performances at Keith's Union Square Theatre.

Lottie Gilson is appearing for the first time on Keith's circuit this week. Other newcomers who provide plenty of mirthful entertainment are McIntyre and Heath in their negro sketches, and LeClair and Leslie, who provide an up-to-date burlesque that has a great deal to do with Trilby.

Other clever people in the current bill are Moore and Karcher, Nelson and Milledge, John C. Rice and Sally Cohen, Fox and Ward, Claflin Sisters, Willis and Halpin, Castellat and Hall, Ragan, Emmonds, Emerson and Emmonds, the Gloss Brothers, Arthur Rigby, Meehan and Raymond, and George H. Adams.

The two Rossows, the midgets now at Koster and Bial's, will appear on the Keith circuit during the entire Summer.

American.—Delmonico's at Six.

Jolly Marie Jansen in her rollicking farce, Delmonico's at Six, was greeted by a fair-sized audience of admirers at the American Theatre on Monday night. The play, which has been seen repeatedly in New York, was written to allow Miss Jansen abundant opportunities to display her ability.

The interest of the play centres around Trixie Hazlemere, queen of the vaudevilles, portrayed by Miss Jansen, who plays the part admirably. Clarence Heritage as Dr. Clark was capital, while Waldron Ramsey gave a finished and artistic performance as Captain Holland.

Grace Huntington was a majestic Mrs. Clark. Gertrude Perry as Jessie Clark looked her part and acted it well. The other characters were well taken.

Koster and Bial's.—Vaudeville.

At Koster and Bial's on Monday night the well-known English acrobats, the Craggs, were still the sensational feature of the performance. They have added many new acts to their performance, all of which are greatly appreciated.

Among the other newcomers is Snitz Edwards, a clever comedian, who made a good impression. The others in the long bill are Tschernoff and his dogs; Fougere and her *risque* songs; the Sisters Don in dances; Hill and Hull, grotesques; the liliputian Rossows; Stelling and Revell and Mur Brothers in acrobatic feats; Ye Ole Time Belles; and the Faust Living Pictures. A long and yet a meritorious performance.

Proctor's.—Vaudeville.

Crowded houses prevail at the continuous vaudeville performance at Proctor's.

The current bill includes Hurley and Willon from the London Empire, who display their wonderful skill upon triple horizontal bars. Mlle. Petrescu offers her clever tricks of hand balancing and contortion.

Other favorites are James F. Hoey, Bonnie Thornton, Harris and Walters, Daisy Mayer with her band of Pickaninnies, Masand and Marba, Maud Rrymond, acd many others.

At Other Houses.

Captain Paul will continue at the Fourteenth Street Theatre until May 18.

The burlesque Trilby quadrille in Aladdin, Jr., is greatly enjoyed by the Broadway theatre audiences.

Silver-mounted pin-cushions were distributed as souvenirs at the 250th performance of Little Christopher at Palmer's last evening.

Too Much Johnson is approaching its 200th performance at the Standard.

Prince Karl was presented last evening at the Garrick Theatre. This (Tuesday) evening, Richard Mansfield will give the first public dress rehearsal of The King of Peru, a new comedy in four acts, by Louis N. Parker.

The vaudeville bill at the Casino offers its usual quota of clever performers, including the Milons, the Forrest Brothers, Lizzie Raymond, the Manhattan Comedy Four, Kokin, the Goscarrys, and Papinta.

Frank Mayo will appear in the title-role of Pudd'nhead Wilson for several weeks longer at the Herald Square.

Trilby is crowding the Garden Theatre at every performance.

The Foundling is still enjoying box-office receipts at Hoyt's Theatre.

The Fatal Card is in the second week of its engagement at the Academy of Music.

Camille d'Arville in Madeleine, is at the Harlem Opera House this week.

Hoyt's Comedians, with the ever-popular Harry Conor in his old role, gave a spirited performance of A Trip to Chinatown Monday night at the Columbus Theatre, and will remain for the week.

The Gaiety Girl will return to Daly's this (Tuesday) evening.

Uncle Tom's Cabin is the attraction at Jacobs' this week.

BROOKLYN THEATRES.

Columbia.—Reilly and the 400.

Edward Harrigan was heartily welcomed on Monday evening at the Columbia. The play was Reilly and the 400, and although it has been seen here before, the many funny scenes were greatly enjoyed by the large audience. All the songs were encored, and Mr. Harrigan was made to feel that he was as welcome as the flowers of May. John Wild, Mrs. Yeamans, Charles McCarthy, and dainty Emma Pollock, received the greeting due old friends, and the play went with a rush. Cordelia's Aspirations will be presented during the latter part of the week and next week The Major will be revived.

Park.—The Orient Express.

Augustin Daly's company of Comedians opened to a large house at the Park on Monday evening. The plays presented were The Orient Express and A Tragedy Rehearsed. Henry Dixey, James Lewis, Maxine Elliott, Francis Carlyle and Herbert Gresham acquitted themselves well and Edward McLoughlin, who is a Brooklynite, was warmly greeted on his entrance in the second play, and pleased his friends by his clever acting. During the week the bill will be changed frequently. A Bundle of Lies, The Lottery of Love, A Night Off, and A Wet Blanket, will be the plays presented. Next week, Shore Acres.

Amphion.—Madame Sans Gene.

The English version of Madame Sans Gêne fulfilled every expectation on Monday night at the Amphion, playing to a very enthusiastic and large audience. The applause was very pronounced, and the curtain had to be raised at the end of each act in response to calls. Kathryn Kidder's acting as Madame Sans Gêne and the Duchess was worthy of the highest praise. Augustus Cook played Napoleon conscientiously. As Lefebvre, Harold Russell was vigorous and artistic. Fanchi, by Wallace Shaw, was a skillful interpretation. Miss Shotwell was a capable Queen. Miss Lander's Princess Elisa was well liked. James Cooper, Charles W. Stokes, Charles Plunkett, and J. L. Carhart were able. Next week, A Milk White Flag.

Notes.

The Ship of State is at the Star.

Joe Ott in The Star Gazer is at the Bijou.

The County Fair is at the Grand Opera House.

Lydia Yeamans-Titus is at Hyde and Behman's.

Hopkins' Trans-Oceanics will play to good business at the Gaiety this week.

Peck's Bad Boy appears at the Empire.

THE ELKS.

Frederick Warde presided at the fourth annual ladies' social session of the Helena, Mont., Lodge on the evening of April 19.

Davenport Lodge, No. 298, of Davenport, Ia., was installed on April 11 by Exalted Ruler Cozzins, assisted by the Des Moines Lodge. Elks were present from Chicago, Dubuque, Cedar Rapids, and Waterloo. The new Lodge started with a membership of fifty-five.

El Paso, Tex., Lodge, No. 187, has elected: H. R. Wood, E. R.; S. J. Gatlin, E. L. K.; Charles Layer, E. L. K.; W. R. Browne, E. L. K.; J. F. Donohue, Secretary; H. S. True, Treasurer; Dick Thompson, Tyler; H. Ward, Trustee.

Sheboygan, Wis., Lodge, No. 299, was recently organized with these officers: R. L. Whitehill, E. R.; Dr. Otto Bock, E. L. K.; Jesse Winter, E. L. K.; H. L. Roenitz, E. L. K.; A. Pfister, Secretary; A. Mahlendorf, Treasurer; W. G. End, Tyler.

Leadville, Col., Lodge, No. 226, has elected: A. V. Bohn, P. E. R.; Fred. Butler, E. R.; G. C. Klages, E. L. K.; J. C. Howell, E. L. K.; S. P. Hensley, E. L. K. C. S. Cavel, E.; Dr. J. Law, Treasurer; W. S. Tobey, Secretary; C. H. Musser, Trustee; John Colman, I. G., Mat Koehn, T. This lodge will celebrate its third anniversary on May 1.

At a social session held by New York Lodge on April 21, William Lloyd Bowron, the oldest original member of the order, was presented with a diamond-studded gold badge as a token of esteem by the members. Mr. Bowron was Esteemed Leading Knight of the first lodge of Elks, having been elected in May, 1868. He is still an active member, and chairman of the board of trustees of New York Lodge.

Newburg Lodge, No. 247, held its third annual benefit on April 22, at the Academy of Music, Bronson Howard's Aristocracy being the bill. THE MIRROR has received from Fred. W. Wilson a handsomely-printed and embossed programme of the event, from the press of the Newburg *News*.

Racine, Wis., Lodge, No. 232, enjoyed a social session and a progressive whist party on April 27. THE MIRROR correspondent, George L. Eddy, won the consolation whist prize.

The Mount Carmel, Pa., Lodge attended the Fanny Rice benefit performance at Shamokin, Pa., on May 1, and were entertained afterward by the Clover Club, of that place.

THE AMATEURS.

Caprice was played twice in Middletown, N. J., recently at the Casino for the benefit of the Thrall Hospital. The houses were large and the performance of the piece was remarkably good, reflecting the utmost credit upon Odell S. Hathaway, who directed it and played the leading role of Jack Henderson. Bertha Morgans acted Mercy capitally, and the other parts were in good hands. The local newspapers pronounced the representation the best ever given by amateurs in Middletown.

My Uncle's Daughter, a comedy by St. Clair Hurd, was recently produced by amateurs at the Coates Opera House, Kansas City, with the author in the leading part. Others who appeared were Frank E. Lott, Frank Lucas, E. H. Young, Dick Hanrahan, James S. Wood, Mary White, Tillah Weffing, Lucy Wilson, Laura Jennings, and Frank Dickinson.

The Carnes Dramatic Club played Sydney Rosenfeld's farce, Mr. X., at Kimball Hall, Chicago, on April 27. The following took part: C. H. Franklin, Daniel W. Roche, Willis M. Lyman, Kate Campbel', Zulieme Searles Bolkcom, Margaret MacMillan.

Girls of the parochial school of St. Francis Xavier's Church presented a five-act drama entitled Dolores, or Through the Fires of Sorrow, at the theatre of St. Francis Xavier College on April 23. The play contained but one male character, and that was assumed by a young woman.

Members of St. Stephen's Young Men's Society gave a performance of The Mikado at the Herald Square Theatre on April 23, for the benefit of St. John's Long Island City Hospital. About $1,200 was realized.

The Florence Dramatic Society of Brooklyn presented Sydney Grundy's play, The Arabian Nights, at the Criterion Theatre in that city on Saturday evening, April 27. The play was well given, though it showed signs of having been hastily put on. Harry Edwards was very effective as Mr. Hummingtop, and Florence Robertson distinguished herself as the wife. The rest of the cast was fair. The following, in addition to those named, appeared: J. Frank Dallon, Augustus Oelrichs, Frank S. Brady, Mamie Sloat, Dorothy Parkhurst, Hortense Booth, Estelle Root.

The Metropolitan Amateur Opera company, assisted by the Metropolitan Amateur Orchestra, will produce Patience at the Irving Place Theatre on May 14 for charity. Edwin J. Lyons will conduct, and the solo parts will be sung by Marie Glover, Martha Carine, Mrs. S. B. Hilbrun, the Misses Van Tine and Scholefield, Harry B Mook, F. Cooper, W. Morgan, Arthur Brown, and B. Child.

THE MINSTRELS.

A company of amateur minstrels recently appeared at Evansville, Ind., for the benefit of a church, under the management of Edward Ellsfermann and Joseph Clemens, Jr.

Manager Basil McHenry, of Barlow Brothers' Minstrels, was recently entertained by the Barlow Brothers in Cincinnati.

Primrose and West's Minstrels closed their successful season at Norwich, Conn., on Saturday night.

THEATRICAL MECHANICS.

New York Lodge had its annual benefit at the Fourteenth Street Theatre recently, and realized a large sum. A good vaudeville performance was given.

MATTERS OF FACT.

Edward J. Morgan's hypnotic villain in Linsey Woolsey is praised highly by the Chicago critics. Mr. Morgan will terminate his engagement with Joseph Arthur and be at liberty on May 12.

William Seymour, the able stage manager of the Tremont Theatre, Boston, will direct the production of Shakespeare's comedy, The Merry Wives of Windsor, which will be presented with a remarkably strong cast during the Shakespearean festival at the Grand Union Hotel, Saratoga Springs, N. Y., the week of July 29.

Joe Dailey, with The Special Delivery company, wants a backer to produce his three-act comedy next season.

A theatre in the heart of St. Paul, Minn., is offered for rent at very low figures to responsible parties. The theatre is well furnished and will seat 1,500 people. Applications should be made to Clarke and Fletcher, 303 Jackson Street, St. Paul.

Alex. T. Pruyn is at liberty to sign as treasurer for next season.

William C. Ott, musical director for the Nous Jollity company, will be at liberty after June 1. He is an expert pianist and cornetist.

Paul Gilmore, who will be at liberty on May 15, has not yet signed for next season. Mr. Gilmore will return to New York for a couple of weeks at the close of his engagement.

Henry J. Bagge, formerly associated with Fanny Davenport, and for the past two seasons leading man with The Prodigal Daughter, will consider offers for the coming season. Mr. Bagge is an actor of established reputation, and will no doubt soon be connected with a first-class attraction. Letters addressed to this office, or to the St. James' Hotel, will reach him.

Garrison Ball just closed a very successful season in Joseph. He played the juvenile role in this comedy most acceptably.

Those succesful farce-comedies, A Straight Tip, A Country Sport, Boys and Girls, and Upside Down from the pen of John McNally, in which James T. Powers, Peter F. Dailey and others starred are offered for rent by the owners, Rich and Harris, Hollis Street Theatre, Boston, Mass.

L. M. Crawford, manager of the Crawford Circuit, will arrive in New York this week to look after bookings. He will make his headquarters at the American Theatrical Exchange.

William S. Moore, the general Eastern agent of the United Railway Circuit for amusements, will be at the office of Roberts and Ebert, 1127 Broadway, between the hours of 11 A. M. and noon, and at the office of James J. Armstrong, No. 10 Union Square, between 1 and 3 P. M. daily, to attend to the various matters of his enterprise.

Josie Knight, who has been doing very creditable work in the leading role in Old Madrid, is disengaged. She may be addressed in care of Simmonds and Brown.

The well-known comedians, Gallagher and West, and W. B. Watson, will appear next season in a new comedy, by Frank Dumont, entitled O'Hooligan's Masquerade. Special paper will be used and a strong company will be secured. A clever soubrette and chorus ladies can secure engagements by addressing Mr. Watson, at the Lyceum Theatre, Washington, this week.

One of Edwin Arden's popular successes, Eagle's Nest, will be sold or leased on royalty by the author, Arden Smith. Mr. Smith has several new plays that he will let to responsible parties. His address is 235 West Forty-third Street.

Lettie Allen may be engaged for leads or heavies, closing her present season May 11.

A young and pretty woman is wanted to pose in Summer and theatrical pictures at 4 West Twenty-second Street.

Papinta, the dancer, is proving a strong drawing card at the Casino. The management has engaged her indefinitely.

Edith Hall, ingenue and soubrette with In Old Madrid, in which play she made quite a hit, closes her season with that attraction May 4.

Nellie Yale Nelson, who just closed a short Spring tour as leading lady of Humbug, is at liberty. Miss Nelson is stopping at St. George's Hotel, Brooklyn.

The lease of the Leland Opera House at Albany, N. Y., will be sold at public auction on May 16, at 12 o'clock noon, at the office of the receiver, Charles H. Mills, 44 Tweddle Building, Albany. Full particulars regarding the sale may be learned by addressing him.

William Heywood wants a lady reader able to play piano accompaniments for his Celebrities company. He may be addressed at Topeka, Kans.

Herbert Cawthorn, the popular little comedian, who is about to close a successful season in A Cork Man, will not take out a company of his own next season, and is therefore able to consider first-class offers.

Tindale, Brown and Co., Jacksonville, Ill., will send the song "Heart of Mine" free to professionals on receipt of programme.

Madison Corey, for three seasons with Hoyt's attractions, is disengaged for next season.

Lenore Snyder, a clever prima donna soprano, with an exceptionally fine voice and a good stage presence, will consider responsible engagements from first-class attractions only. Miss Snyder made a big hit as Yum-Yum with the Duff Opera company at the Fifth Avenue Theatre last Summer.

Gus C. Weinberg, author of many popular songs, prominent among which is his "Girl Wanted," invites offers as musical director, or will accept engagements to do orchestrations or compositions.

J. K. Tillotson warns managers and all others against the piratical presentations of his plays Lynwood and Queena. He will protect his rights to the full extent of the law, and will hold owners and managers of theatres liable for the production of these plays.

That Elizabeth Leslie, who played the heavy, Yvette Elliotte, in A Jolly Good Fellow, the past season made a decided hit, is attested by a unanimous press in approval of her work.

Good attractions are wanted during June, July and August for the Summer Theatre at the Park at Dover, N. H. Charles A. Richmond is attending to the booking of this popular resort.

Henry Bergman, the well-known character actor with Stuart Robson, will be at liberty to accept offers at the close of Mr. Robson's tour. Mr. Bergman, who is a capital actor, has done some remarkably clever work with Robson and Crane, appearing with them in their original production of The Henrietta. He continued with Mr. Crane upon the separation of these stars for several seasons, originating such characters as Count Von Strall in The Senator, Dom Pedro in On Probation, Otto Bruening in For Money, and others with much success. The present season he has been playing all the leading parts with Mr. Robson.

Charles Connelly's spirited new "Naval March," two-step, dedicated to the Naval Reserves, was heard for the first time at the Washington Arch celebration, this city, last Saturday.

Percy Plunkett is disengaged for comedy old men. In this special line of work, to which he confines himself, he has been the recipient of much flattering criticism.

VAUDEVILLE JOTTINGS.

Lilly Clay's Gaiety company, under the management of Harry W. Semon, closed season at Kansas City on Saturday, April 27.

Harry W. Semon has organized an extravaganza company to bear his name, and has engaged Zeno, Tim Cronin, the American Comedy Quartette, "Alethea," Edna Duncan, Zoe Farnsworth, Billy Hart, John Ford, and ten English ballet dancers. The company will number forty, and is playing this week at St. Louis.

THE ENTERTAINERS.

Laura Beard gave a recital of her own compositions at the Berkeley Lyceum on April 25.

Jean Stuart Brown recited from Shakespeare at the Waldorf on April 25 before a large audience.

Died.

FREYTAG.—Gustav Freytag, in Weisbaden.

FISH.—Charles W. Fish, in Chicago, on May 5, of blood poisoning.

HALDERMAN.—Harry B. Halderman, in Boston, on May 2, aged about 35.

SYKES.—Mrs. Jerome Sykes (Agnes Sherwood), in New York, on May 2.

WINNETT.—Thomas W. Winnett, in Brooklyn, on May 5, aged 69.

A FOREIGN CRITIC ANSWERED.

Among the actors unfavorably criticised by M. Febvre during his brief visit to this country was W. H. Thompson. Mr. Thompson was seen by a MIRROR reporter recently, and asked what he thought of the French actor's criticism of his work. He replied:

I think the criticism of any experienced man is always of great benefit to dramatic art. If I were to be governed by Mr. Febvre's criticism of stock actors whom he has seen in New York, I am afraid I should be slighting the critics of American journals whose fairness has been welcomed not only by Americans, but by foreigners of almost every nation. If Mr. Febvre, who cannot, as I understand, speak English or understand it, were familiar with the dialogue of the plays he has witnessed, he might have altered his opinion before giving it to the press. If there were errors committed by actors in the plays he has seen, I think that New York critics were fully capable of noticing and noting them. The stage manager directs a play in America, and the actors and actresses are always subservient to his dictations.

Mr. Febvre takes exception to my reading a newspaper just before the murder in which I am a participant in The Fatal Card. I read a newspaper because the author, as well as the stage-manager, has sanctioned it. It is 10:30 in the morning when I read the newspaper, and the hour is mentioned several times during the progress of the second act. The object of this man reading the paper is simply to show one of the peculiar sides of his nature—calmness, while quietly waiting for the moment to arrive when he can rob his victim. His partner, always nervous, always drunk, cannot stand the suspense, and must have a drink to steady his nerves. As in all plays, the dialogue dictates the business.

In France, at the Comédie Française, where Mr. Febvre served his long apprenticeship, men and women of fifty or even sixty years can enact juvenile roles, be greeted with success and unanimously accepted by the public. In this country the public want to see people who look the characters, and managers who cater to the public are continually striving to please them by so filling the roles. In old stock days, the actors' social position was not as good as to-day; their progress was not so rapid; they began at the foot of the ladder and worked their way to the top. If they had genius or dramatic instinct they reached the top more rapidly than those who were simply mechanical actors; and I candidly think that colleges or conservatories make only mechanics. Some of the best actors and actresses I have ever seen in America were men and women whom the stage had educated. In fact, all our great stars of the past received their education in the theatre. I think, however, that a school or conservatory of stage management might prove successful. It ought to, because it is greatly needed in America.

Managers are compelled to advance young people more rapidly than they did in the days of stock companies, because the social position of the stage is equal to that of any other country. It is not the fault of the actor or actress that they do not enter society, if they are worthy; it is their inclination to remain within their own circle.

At one time it was necessary for a man or woman who played the leading character in a play, and was called the leading person of the company, to be able to direct and impart the most minute details of business which the standard dramas of the stock days called for. I don't think that is necessary now. I don't think it necessary, as Mr. Febvre does, that a man or woman should play fifty, one hundred, five hundred, or a thousand parts to be called a capable person. I think, if fortified with intelligence and breeding, if they have the true dramatic instinct, they are worthy to be called leading people.

In the old stock days, plays, as a rule, were historical of the habits, manners and dress of those characters the actors had not personal knowledge of, but they never failed to present them in their characterization of the part. If acting is holding the mirror up to nature, all the actors have to do is to form correct conceptions, dress the parts as they conceive them, do as the stage-manager directs and speak the lines the author has written. I feel confident he or she will not then meet with failure. This advice is not mine. It was given by one of the greatest artists the world has ever seen—Charles Fechter—from whom I learned much; a man I knew personally and loved as I love his memory for his greatness and kindness to all ambitious and earnest young actors and actresses. He, too, was a graduate from the Comédie Française; he was a sculptor, a painter and a dramatic genius, and I often heard him say that actors are born and could never be made.

I think American artists will agree with Fechter, and that they will agree with me when I say: Let us have a School or Conservatory for stage-managers, not for actors; for there are many men and women with years of experience, well-tried and not found wanting, men and women who have been ornaments in the stellar dramatic world, and are now applicants for aid from the Actors' Fund. Why are they applicants? Because they have grown old; because managers catering to the public of America feel and know that the public will not accept them in juvenile roles, no matter how well they may disguise the age or how effective the portrayals. A conservatory or college of acting must of necessity have competent instructors. Where shall we find professors? Who is among the capable will give his life's work, his financial independence for the tiresome, uncongenial role of teacher? No! The college or the conservatory, I fear me, will never exist in our time.

Let newspapers give the critics more space for their articles. Let the critics be more in touch with the personalities of the artists whom they criticize. Let the managers and the stars be more social in their relationship with the artists in their employ. Let the artists sometimes be allowed to think for themselve. Then who knows but some day the incentive of the artist, prompted by a personal friendship for the manager and the star, will enable the critic to divorce the artist's personality from the part, give credit where credit is due and give the dramatic genius a juster reward. At that time the mechanic with his good part and great opportunities will be more fairly criticized and relegated to mechanism and not waste his life in art.

I think Mr. Febvre would have expressed himself differently if he could have seen our American stage ten years ago, with our Booth, our Barret, our McCullough, our Jefferson, our Wallack our Florence our Raymond, and our present stellar artists James Herne, our Robson, our Crane, and last but not least, our Nat Goodwin, who, I candidly believe, and I think I reecho the sentiments of every dramatic critic who has ever seen his work, has in his little body more dramatic genius than has ever been engendered in any dramatic artist Europe has sent us. Yet Mr. Goodwin graduated from no college or conservatory, he plays with his hands in his pockets, his heart in his words, and is a living example that dramatic instinct and artistic portraval are not manufactured, but are born and perfected by experience.

I speak after an experience of thirty years in every capacity that the theatre affords. I had the best tutors and stage managers that America and Europe has sent us. I had many opportunities, and I am grateful to the American public for allowing me to continue in the performance that I love and hope to continue in throughout all my days of usefulness. I have witnessed French artists of every description. I enjoyed them, I was irritated by them, but I did not criticise them, because I did not understand their language and feared to hurt unjustly.

THOMAS KEENE'S SEASON.

Thomas Keene closed his season at Pittsburg on Saturday night with a most gratifying showing on the profit side of his balance sheet. Since he left New York in September last he has with his company of twenty persons covered more than 17,000 miles, thoroughly belting the country, from ocean to ocean, from the Gulf to the British dominions, from Vancouver to the Province of Quebec. Mr. Keene has never, perhaps, been in better working health, and notwithstanding the general depression in business, this season will rank as the third in the list of his popular successes.

NO INJUNCTION.

There was no foundation for the announcement that Charles Bradley had secured an injunction to prevent the Monsons from continuing to exhibit the Bradley-Nahl bronze statues after the expiration of their contract. At the Casino last night it was said that the statues no longer were a feature of the bill, and that no injunction had been served.

AN OPERATIC FIASCO.

William H. Rosenbach's English Opera venture at the Star Theatre came to grief on Saturday night. It is said that Rosenbach represented to his principal singers before the beginning of the season that he had ample backing. But the sequal would seem to prove that this was not so.

The Bohemian Girl was sung on Monday night last. On Tuesday evening Il Trovatore was the bill. On Thursday night Faust was the opera. The performances were regularly given until Saturday evening, when about $750 was refunded at the door and the audience that had gathered was dismissed.

A MIRROR reporter was informed by a member of the company yesterday that most of the principals of the organization were paid daily before the performances, by stipulation to that effect made when they were engaged, but that the chorus, which had rehearsed for two weeks, had received nothing. The orchestra had not been paid, and this fact led to the closing of the engagement on Saturday night.

According to contract, it is said, the orchestra was to have been paid after the first act of the matinee on Saturday, but Manager Rosenbach informed them that he did not have the money. Charles Burnham, the manager of the theatre, was appealed to, and he made an agreement with J. C. Blazer, who represented the musicians, that he would see that the money was paid at the conclusion of the evening performance. The matinee performance then went on.

In the evening, just before 8 o'clock, Mr. Burnham was informed by Mr. Blazer that the musicians had declined to play unless paid at once. A compromise was effected, and the money was about ta be paid, when the chorus refused to go on, unless they also were paid. Thereupon Mr. Burnham decided to close the house.

THEY HAVE GONE.

The silly hysteria attended the closing of the opera season at the Metropolitan that we have become accustomed to expect. Emotional women rent their gloves and frantic men shouted themselves hoarse. This is the popular reward of the annual farewell parade of the vocal ruins, the physical antiques and the pretty and petty despots that comprise the polyglot opera troupe over which the retired butchers and bakers and candlestick makers forming the show-window element of our metropolitan "society" goes mad.

Between the farewell proceedings at the Opera House and the sailing of the Atlantic liners the opera kings and queens laid aside their tarnished tinsels and induced severe attacks of writer's cramp by furnishing testimonials to piano-makers for use as advertising copy in return for instruments placed at their disposal rent free. Your genuine operatic artist is never so weary nor so busy that he or she is dead to the dictates of that unique thrift for which they are justly celebrated.

At the various steamship wharves there was more hysteria. Tears, kisses, compliments and protestations of eternal constancy galore were conspicuous. Then the ruins, the antiques and the pretty and petty despots vanished down the beautiful Bay.

THE FREE PHOTOGRAPH OFFER.

No more photograph coupons will be printed in THE MIRROR as the large supply originally purchased is nearly exhausted. Many thousands of these pictures have been sent to all parts of the Union and Canada, and we are glad to say that they have given the utmost satisfaction to the recipients, as their voluntary letters of acknowledgment and appreciation testify.

The photographs of Edwin Booth, Emma Eames, and Julia Marlowe are all gone, but a limited number of Madame Modjeska, Rose Coghlan, Joseph Jefferson, and Jessie Bartlett Davis are still in hand, and copies of these will be sent while they last in return for coupons published in previous numbers of THE MIRROR.

The virtual gift of the photographs under our plan has been a pleasant feature to our readers, especially to the thousands of non-professionals everywhere that consult THE MIRROR regularly for information of theatrical matters. The idea, which originated with this journal, has been adopted by one of the leading newspapers of this city under somewhat different conditions; but MIRROR readers were the first to enjoy it. We have other legitimate and novel forms of enterprise, equally attractive, in course of preparation, and these will be developed and presented in the near future.

AGAINST THE DRAMATIST.

Several years ago Sol Smith Russell engaged Albert R. Haven, of Rochester, to write a play, the leading character in which should be Abraham Lincoln. Mr. Haven was to submit a scenario to Mr. Russell for approval, and if it was satisfactory he was to receive $1,000 and then complete the play, on which, if it was accepted and produced, he was to receive a royalty of $100 per week during its performance.

Mr. Haven's scenario was accepted by Mr. Russell, who paid him $1,000. When the play was finished, however, it was not satisfactory to Mr. Russell, who declined to produce it. Mr. Haven brought suit to recover $1,000 damages.

The case was tried before a referee in Rochester several months ago. Last week the referee handed down a decision finding that Mr. Haven failed to write the play satisfactorily to Mr. Russell, and that accordingly the latter was justified in declining to produce it; and that by the terms of the contract Mr. Haven had no right to compensation further than the first payment of $1,000 for work accepted by the actor.

THE A. O. O. F. BENEFIT.

The Edwin Forrest Lodge of the Actors' Order of Friendship will have a big benefit at Palmer's Theatre on Thursday afternoon, May 16.

The committee in charge is composed of Augustus Piton, Louis Aldrich, F. F. Mackay, F. W. Sanger, Charles Klein, and Adolph Bernard, and a bill of remarkable strength and attractiveness is being arranged. W. H. Crane and the wonderful Cragg Family are among those that have volunteered, and it is likely that an act of Trilby will be seen.

The order is an eminently representative organization, and it deserves the support, as it possesses the respect, of everybody interested in the stage.

The Edwin Forrest Lodge has never before taken a benefit. It departs from its rule now for the purpose of securing funds to furnish the new home it has acquired by purchase in West Forty-seventh Street.

ALFRIEND AND WHEELER'S NEW PLAY.

A. M. Palmer and Edwin Knowles inform THE MIRROR that they have secured the rights to a new five-act drama by Edward M. Alfriend and A. C. Wheeler (Nym Crinkle). They will produce it at the American Theatre on Sept. 2 for an indefinite run, arrangements to that end having been made with T. H. French. The title of the play has not yet been disclosed.

PALMER'S PARK THEATRE.

The Park Theatre, Brooklyn, the oldest established and one of the most popular places of amusement in that city, will change its management and a part of its title next season, and will be known as Palmer's Park Theatre, under the management of A. M. Palmer, of Palmer's and the Garden theatres of this city, and Edwin Knowles, of the Amphion and Columbia theatres, Brooklyn.

The entire interior of the Park was rebuilt by the owner two years ago at an expense of nearly $70,000. It is therefore practically a new theatre, and will need but little outlay to put it in first-class order. Everything necessary in that line will be done by the new management, and as they are informed that complaint has been made regarding the discomfort of the seats, owing to their proximity to each other, they have decided to take out several rows, which will lessen the seating capacity a little, but will certainly add to the comfort of their patrons. Other necessary alterations will be made and the street front of the theatre will be repainted and decorated and somewhat changed in appearance.

The policy of the management will be to play none but the best of attractions, principally the comedies and attractions for which a medium-sized house like the Park is specially adapted. Trilby, now the sensation at the Garden Theatre, will be put on for a run during the season. Little Christopher will be one of the attractions, and Clara Morris and other stars will play engagements. Edwin Knowles is now filling time, a large number of weeks for next season having already been taken.

Messrs. Palmer and Knowles' reputation as purveyors of first-class entertainment is a guarantee to the theatregoing public that everything done at Palmer's Park Theatre will add to the note of that favorite place of amusement.

THE DEVIL CLOSED THE THEATRE.

The Savanah Theatre, which is to be replaced by a modern house, was closed on May 2 with Lewis Morrison in Faust. In response to a curtain-call Mr. Morrison said that he had hoped that some Savannah man would be heard from on the occasion of the professional closing of the oldest theatre in the United States.

Mr. Morrison concluded his speech as follows: "The devil, you know, always takes care of his own. Whenever I come to your city I always drive out to your beautiful cemetery and rest. I was not born in Savannah, but it may be that some day I will indeed rest there. You are soon to have a new and handsome theatre, one of the handsomest that will be found in the South. I shall be with you again next season, I trust, if life lasts, and if life doesn't last, why—" and he gave a significant glance at his mephistophelian costume, and retired amidst prolonged applause.

MANAGER FRENCH CAN'T COLLECT.

While Thomas Q. Seabrooke was playing in Newark two weeks ago, T. Henry French served a summons on the comedian to recover $1,000, the price of a piece of Utopia (Limited) electrical scenery.

Said Manager French yesterday: "The scenery cost me $5,000. Seabrooke said he could use it in Tabasco, and promised me $1,000 for it. He gave me two cheques, each for $500, and both were returned to me from the bank marked 'N. G.'

"I sued Mr. Seabrooke in New York, and secured $1,200, being the price of the scenery and costs. In Newark I tried to collect on the judgment, but Mr. Seabrooke put in answer that he owned nothing, and that all the property was in the hands of his wife."

MR. NOBLES' NEW PLAN.

Milton Nobles has decided to take a year's rest from the heavy cares of personal management, finding that their worries unfit him for his stage work. To-day Mr. Nobles is at the zenith of his abilities as an actor, but he finds it incompatible with the requirements of conscientious acting to look after the business end of affairs. Mr. Nobles also wishes to write *ad interim*, his dramatic work finding a ready market. After May 18 Mr. Nobles will entertain offers to manage a theatre, star or company, or to play leading comedy, dialect or comedy parts with a first-class attraction. Mr. Nobles' long and honorable career as a stock actor, a popular star and a dramatist should render him highly valuable to whoever may be so fortunate as to secure his services.

THE DRAMATIC MIRROR DATE-BOOK.

A date-book which comprises what managers want and only what they want has long been desired. THE MIRROR purposes to furnish such a date-book. It will be the most complete, comprehensive and useful ever published. It will cover the seasons of 1895-96 and 1896-97, and it will be bound in leather. It will be out about June 1, and it will cost 25 cents. Orders for The Dramatic Mirror Date-Book may be sent now addressed to Date Book Department, DRAMATIC MIRROR, 1432 Broadway, accompanied by the price in money or stamps, and it will be forwarded postpaid as soon as issued. This will be the most convenient and serviceable book of the kind.

SELMA HERMAN AS BIANCA.

An English version of Bianca, a Parisian society drama by Edwin Fouchere, was presented for the first time in America at the People's Theatre of Toledo, O., on May 2, for the benefit of the Hebrew Ladies' Auxiliary Society.

Selma Herman was accorded high praise for her emotional work in the title-role. The cast included William Stafford, Frank Lander, Gerald Roberts, Frank Drew, O'Kane Hillis, Thaddeus Shine, John R. Cumpson, Norman Campbell, John C. Ellis, Edward Brown, Violet Black, and Grace Lyndon.

The production was under the direction of Sidney R. Ellis. The performance of Bianca was repeated on May 3 and 4.

TRILBY IN LONDON.

William Terris and Beerbohm Tree are both desirous to acquire the right to produce Trilby in England. Mr. Terriss has submitted to Mr. Du Maurier for his approval a synopsis of the dramatization of the novel made for him (Terriss) by Mr. Hurst.

Meanwhile Beerbohm Tree has made arrangements to present Paul Potter's dramatization of Trilby in London next Fall. It is Mr. Tree's intention to personate the character of Svengali.

The conflict of interests may lead to a legal contest.

EFFIE SHANNON TO REJOIN THE FROHMANS

Effie Shannon has been engaged by Daniel and Charles Frohman for their production of The City of Pleasure. Miss Shannon will play the part of a young wife. Elita Proctor Otis will play Gigoletti in the same production.

REFLECTIONS.

Willis P. Sweatnam will open with Keith in Philadelphia for a short season. His wife has been lying very ill at the St. James' Hotel, but is now rapidly recovering.

Blanche Moulton, who was specially engaged for the part of the wife in The Henrietta and that of Mrs. Popper in Marmaduke, Stuart Robson's new play, will open with the Euclid Avenue Theatre Stock company in Cleveland on May 24 for a Summer season, playing the leads.

Ada Gray and Charles Tingay are announced to open at the Theatre Royal, Preston, England, after which they will tour the English provinces.

A burlesque of Trilby is in rehearsal at the Imperial Music Hall.

F. C. Whitney is organizing a company to produce The Birth of Venus in Chicago on May 20.

A testimonial performance of Rory of the Hill for James C. Roach will be given at the Metropolitan Opera House on Saturday night, under the patronage of many prominent persons.

☞ Don't be behind the times. To-day advertising is a necessity. Three thousand managers will see your name in a professional card every week, and $3.50 will give you a ten-line card for four weeks.

Mrs. Henry Thomas, lessee of the Academy of Music, Montreal, is in town on business. She makes her headquarters at McConnell's Exchange.

Henry Greenwall arrived in New York yesterday.

"Mel" Hudson, the Kansas City manager, is expected in New York this week.

Doc Macdonough has leased the American Roof Garden for the Summer months, and will give a variety entertainment there.

Charles H. Hoyt, who had arranged to sail for Europe this week, has been obliged to postpone his trip indefinitely, on account of his wife's severe and prolonged illness.

☞ $25 seems a considerable sum, but THE MIRROR gives a two-inch card set across two columns for thirteen weeks for this amount. Look to our professional cards, if you need an engagement. Now is the time to advertise.

Across the Continent will shortly be produced at the Standard Theatre, London.

J. M. Francoeur, late of Julia Marlowe-Taber's company, will be Alexander Salvini's stage-manager next season. He will also play the heavy parts.

Hoss and Hoss having closed, Thomas D. Daly, Thomas Evans, Harry Crandall, and other members of the company have returned to town.

Henry Rosenburg has returned from Europe.

Odette Tyler has been engaged for next season by Charles Frohman.

James C. Roach has engaged Marie Cote to play leading parts next season.

Clarence Handysides will probably play Taffy in one of the Trilby companies.

Ethel Haines has been engaged for the Ford Summer stock company at Baltimore.

Tom Burns has taken E. M. Holland's place in the cast of The Foundling.

Mlle. Sobel will appear again this Summer at Koster and Bial's.

Maurice Barrymore will play the part in Gillette's new play, Secret Service, that has been rehearsed by Charles J. Richman.

Emil Bourlier, of Louisville, was in town last week.

Sol Smith Russell will spend the Summer abroad.

It is said that William ("Old Hoss") Hoey has been engaged for next season by David Henderson.

J. M. Ward has secured Glen MacDonough's Delmonico's at 6, and will produce it in standard-price houses next season.

☞ $1 a line for three months is the professional card rate.

The Bowery Girl will close season on May 11.

Paul Potter has returned from Old Point Comfort.

Charles Frohman may sail to-morrow (Wednesday) for Europe or on Saturday at the latest.

Alexander Salvini will produce The Outlaw next week at the Hollis Street Theatre, Boston.

Sol Smith Russell will sail for Europe on May 21.

In consequence of May 23 being Ascension Day, Maida Craigen has postponed her performance of A Duel of Hearts until the following afternoon.

Ed. W. Dunn arrived in town yesterday. He will leave again to-morrow (Wednesday) for Chicago ahead of The Birth of Venus company.

John W. Dunne has gone to Chicago.

Owosso, Mich., is to have a new theatre.

A copyright performance of William Gillette's new play, The Secret Service, will be given in London on Wednesday. It will be produced for the first time in this country at Philadelphia next Monday.

E. E. Rice will open the new theatre at Manhattan Beach on June 15 with 1492.

C. B. Cline, of Koster and Bial's, will spend a few weeks' vacation at Ontario Beach this Summer.

Elita Proctor Otis was taken violently ill while appearing last week as Nancy Sykes in Oliver Twist at the Columbia Theatre. The actress uses a red liquid to imitate blood, and by accident she swallowed some of the mixture. A physician administered an emetic and Miss Otis recovered.

Will. S. Rising will present his new entertainment, Songs and Pictures Illustrated and Illuminated, at the Bijou Theatre next Sunday night, under the direction of S. McFarland, for the benefit of the Newsdealers' Association.

☞ A line sent to THE MIRROR will bring you our professional card rates.

Nellie Ganthony has been forced to cancel all engagements on account of a severe cold, which she contracted while in Boston. Miss Ganthony is at present resting in Canada, but expects to continue her professional work in a week.

Denman Thompson, George W. Ryer and D. Mayerhoeffer have sold a firm of English managers the rights to the electrical and other inventions incorporated in the new entertainment known as "Denman Thompson's Illustrated Songs."

The Philadelphia *Press* says that Gladys Wallis has been engaged to take the part of Dolly in The Little Tycoon for a Summer season in Philadelphia, by Nixon and Zimmerman.

As a testimonial to Camille d'Arville, the Nobles of the Mystic Shrine bought the entire lower portion of the Harlem Opera House on last Tuesday night.

Manager J. Wesley Rosenquest has been confined to his house for the last ten days with an ulcerated throat.

THE NEW YORK
DRAMATIC MIRROR
[ESTABLISHED JAN. 4, 1879.]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $20; Half-page, $75; One page, $140.
Professional cards, $6 per line for three months.
Two line ("display") professional cards, $12 for three months; $8 for six months; $20 for one year.
Managers' Directory cards, $1 per line for three months.
Reading notices (marked "" or "†") 50 cents per line.*
Charges for inserting portraits furnished on application.
Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.
The Mirror office is open and receives advertisements every Monday until 3 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
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The Editor cannot undertake to return unsolicited manuscript.
Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - - MAY 11, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—Delmonico's at Six, 8 P. M.
BROADWAY THEATRE.—Aladdin, Jr., 8 P. M.
CASINO.—Vaudeville, 8:15 P. M.
EMPIRE.—Sowing the Wind.
FOURTEENTH STREET.—Captain Paul.
GRAND OPERA HOUSE.—Tavary Grand Opera.
GARDEN.—Trilby, 8:15 P. M.
HERALD SQUARE.—Pudd'nhead Wilson, 8:15 P. M.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P.M.
KEITH'S UNION SQUARE.—Vaudeville.
PALMER'S.—Little Christopher, 8:15 P. M.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—Madame Sans Gene.
COLUMBIA.—Edward Harrigan.
COL. SINN'S PARK THEATRE.—The Orient Express.

TO ADVERTISERS.

Patrons of The Mirror *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

THE ENLARGED MIRROR.

The Mirror again this week goes to its readers enlarged to twenty-four pages. The paper presents in well-digested form all the news of the theatre everywhere, and embodies matter of interest to every one connected with the stage, as well as much that is interesting to the general reader. In fact, the constant growth of The Mirror's subscription lists, as well as its steadily-increasing sales in all localities, indicates that the paper is widely read by non-professional persons; while everybody of the profession regularly peruses it, as a matter of course.

Some months ago, moved by the great growth of its advertising patronage, The Mirror put on a new dress of smaller type, with the expectation that thereafter the paper might easily be confined to twenty pages without the sacrifice of any of its valuable features. With its smaller type The Mirror of twenty pages ordinarily presented more reading matter than had ever been given by a dramatic newspaper.

But the growth of The Mirror's advertising continued, and from time to time it was found necessary to greatly enlarge the paper. During the thirty-seven weeks that have elapsed since Sept. 1, 1894, The Mirror has been published in twenty-page form twenty-one times, and in twenty-four page form sixteen times. From Sept 1 to Dec. 31, nine issues of the paper were of the twenty-page form and nine of the twenty-four page form.

That its readers are uniformly satisfied with The Mirror at all times is quite evident from the steady and remarkable increase in its circulation, which has kept pace with its advertising patronage. The circulation of The Mirror today is far larger than that of any newspaper of its class in the world.

The policy and the methods that have been so potent in the success of The Mirror will be adhered to and maintained with honesty and vigilance. This paper has succeeded because it has deserved success. It is proud of the confidence it has won, and it will relax no effort that will make for still further prosperity on the lines of regard for all that is commendable in the theatre, of antagonism to vitiating and dishonest elements, and of fidelity to the rank and file of the profession.

MR. JEFFERSON'S REBUKE.

Joseph Jefferson delivered an address before a large audience in the Yale Art School at New Haven, last Thursday afternoon, upon invitation of the joint committee of the students' societies. Mr. Jefferson discussed the relations of art and acting, and in the main delivered the admirable address heard in this city.

During his discourse, it is reported, Mr. Jefferson condemned in strong terms the practice of students at Yale and other colleges of presenting farce comedies and burlesques, and he deplored the fact that the young men in such institutions do not pay serious attention to dramatic art and produce plays of substance and dignity.

It is, indeed, true that the stage efforts of amateur societies in the colleges lack gravity of purpose, as a rule. They are less dignified than the theatrical attempts of young amateurs organized outside of colleges. But this may be so because the students in colleges are training for other vocations than that of the theatre, and act solely for the amusement of themselves and their friends, while in the amateur dramatic society outside there are many who are ambitious to some day tread the stage professionally, and therefore the vehicles of the latter class are selected with some reference to practical theatrical utility.

There is no reason, however, why college societies that affect stage representations should not in this field, as their members do in other intellectual exercises, display occasional earnestness and some regard for the forms of art. Mr. Jefferson's criticism is pertinent, and the censure of so distinguished an artist ought to suggest a reform in this matter.

A STANDARD TOPIC.

Preachers here and there continue to discuss the theatre; some of them with favor, and others with abuse. The development of liberality in thought, however, has been such that many preachers now make no attempt to rob the stage of its meed of praise.

In a recent sermon in Rochester, the Rev. D. M. Kirkpatrick held that the influence of many plays presented to-day is powerful for morality. And in commenting on the illiberality of many in the church toward the theatre, this reverend gentleman noted the fact that players do not retaliate. "They have not," said he, "demanded an eye for an eye or a tooth for a tooth. If these people had acted as have the churches, it would have been a bad day for the church. I need hardly tell you that every week the church is disgraced with some awful crime committed under tne cloak of religion by some one high in its office. Let there be a spirit of charity and love in the church for the theatre and the actor. If we do this, we will be doing more in the building up of human life." And the Rev. Mr. Kirkpatrick is none the less a Christian because he says these things.

A correspondent at Butler, Mo., writes of the methods of some of the churches of that town to attract attention and patronage. "These churches," he says, "will engage anything from a second-rate fiddler to a phonograph, and divide the receipts, in their attempts to compete with the licensed places of amusement." But there are other churches, and those noted by our correspondent bear no more legitimate relation to religion than the theatres here and there that cater to vitiated tastes do to the honest drama.

A SUGGESTIVE INCIDENT.

The number of charming women who remove their headgear or wear unobstructive bonnets in the theatre steadily increases.

Two women who obstructed vision by wearing huge hats at the Academy of Music one nigh last week were forcibly rebuked. Two sailors, fresh from the freedom of the sea, had seats behind the spreading millinery, and were not able to see the stage. It is said that they politely requested the women to remove their hats. The women refused, whereupon the sailors took them off, and they must have performed the feat with a sureness of grasp native to the furling of sails, for the women, dishevelled, complained at the box-office of the treatment they had received.

The sailors justified themselves by saying that they had paid to see the performance, and proposed to see it; and they were put at once in seats from which they enjoyed an unobstructed view.

There is many a landsman who is frequently impulsed to do what these sailors did. Happily, however, as has been said, the women who inspire such impulses grow fewer day by day.

Trilby, many times multiplied, now appears in the dime museums. For amusement's sake, what next of Trilby?

PERSONALS.

Dodson.—J. E. Dodson sailed for England by the *Mohawk* on Saturday. His stay on the other side will be brief, as he has planned to return about the end of July. During the past season Mr. Dodson has added largely to his popularity with New York theatregoers of the discriminating kind by his admirable characterizations in The Rauble Shop, The Masqueraders and John-a-Dreams The parts have not been such as to reveal the full scope of Mr. Dodson's fine art, but his excellent and finished treatment has dignified them. While in London Mr. Dodson will make his headquarters at the Green Room Club.

Paget.—Ffolliott Paget, who is now in the city, will go to England in June, to be absent two months. Miss Paget makes this trip annually for the purpose of visiting her mother.

Friend.—Ethelyn Friend, who is now residing in Paris, had a story of artist life in last week's *Home Journal*. Miss Friend has withdrawn from the stage for a time and is devoting her time entirely to literary pursuits.

Hoyt.—Mrs. Charles H. Hoyt (Caroline Miskel) is regaining her health gradually. It is possible that she will star under her husband's management. Mrs. Hoyt is beautiful and talented, and since she left the stage she has had opportunity to study and improve her art.

Knowles.—Edwin Knowles is very busy planning and perfecting the campaign in Brooklyn next season. He is making a strong list of bookings for the Columbia and the Park.

Hayman.—Al. Hayman returned last week from a trip to Chicago and other Western points.

Plunkett.—The season of Madame Sans Gêne will close on May 11 in Brooklyn, and early in June Charles Plunkett and his wife will leave New York on a trout-killing expedition, their destination being the wildest part of the Province of Quebec. "We shall keep in touch with our friends and the professional world by having The Mirror sent to us regularly," says Mr. Plunkett.

Greenwall.—Henry Greenwall arrives in New York this week for his annual Summer visit.

Roma.—Carrie Roma, the prima donna of the United States Marine Band concert tour, is described by a Memphis newspaper as resembling Du Maurier's celebrated heroine: "With her head thrown back, hands behind her back, and one foot a trifle forward, though concealed, one could but think of Du Maurier's sketches of the vocalizing Trilby."

Volpe.—Signor Gennaro Volpe, whose season has been eminently successful, sailed by the French liner on Saturday. After a short stay in Paris he will go to Naples. Signor Volpe intends to return to New York next Autumn.

Wilke.—Hubert Wilke is engaged by Abbey, Schoeffel and Grau to support Lillian Russell during her present New York engagement. Mr. Wilke intended to appear in Berlin early the coming Summer, but that project has been postponed. It is possible that he will go to Germany, however, in October next. He will have a prominent part in The Tzigane.

West.—W. H. West will pass the Summer at his home in Bensonhurst, L. I.

Mantell.—Robert Mantell will spend the Summer at Shippan Point, Stamford, Conn., having leased a cottage there.

Dauvray.—Helen Dauvray will sail for Europe on June 1.

Sherwood.—Grace Sherwood will sail for England on May 15 with the hope of securing an engagement in London. Miss Sherwood has been unsuccessful in finding the right kind of engagements this season, and she thinks there is more opportunity for American actresses in London than here.

Henshaw.—John E. Henshaw has made another hit in Chicago, where he is conceded by the newspapers to be a revelation in artistic burlesque comedy work. It is likely that Henshaw and Ten Broeck will resume starring next season in an up-to-date burlesque.

Barron.—Elwyn A. Barron, the esteemed dramatic critic of the Chicago *Inter-Ocean*, has not recovered fully from the effects of his recent attack of pneumonia. Since Dec. 1 he has been at Bay St. Louis, Miss., endeavoring to regain his health. He is not expected to return to Chicago until July. Meantime Charles E. Nixon, the *Inter-Ocean's* music critic, has been writing the dramatic criticisms.

Atherton.—Nancy Atherton has been engaged as a member of Ford's Baltimore stock company for the Summer season.

Thorpe.—Brenton Thorpe is playing very successfully the part of Silas Vedder, a Yankee character, in Charles Coghlan's Cheque-Book.

Tyler.—Odette Tyler is the author of a novel, soon to be published, called "Bass, the Virginian." Miss Tyler has published several poems and sketches.

Carey.—Eleanor Carey has arrived from England.

Claxton.—Kate Claxton will sail for Europe on the *Obdam* about June 15. She will meet her daughter in Switzerlend and return in August.

Robson.—In a letter to the press, giving his views of the present condition of the stage, Stuart Robson says: "I have been on the stage nearly half a century—my experience surely gives me proper license to speak—and I here declare solemnly that plays of the present day are purer, the actors better and the general character of the stage higher than at any time during my career."

Simpson.—Cherrie Simpson, a member of Robert Gaylor's company, was accosted by a loafer while going from the theatre to her hotel in Salem, Mass., one evening last week, and surprised the fellow by giving him a lesson in fisticuffs. After two sharp blows from the young woman, the fellow took to his heels.

Primrose.—George H. Primrose will spend the Summer at his handsome residence in Mount Vernon.

Grandin.—Mr. and Mrs. Elmer Grandin will sail for Europe on Saturday, and will remain abroad until the middle of August.

Rehan.—Ada Rehan's portrait has been painted on a large scale by the well-known artist, John S. Sargent, A. R. A., and it forms one of the most attractive pictures in the exhibition of the new gallery now open in London.

Nordica.—Madame Nordica may not return to this country next season. Her intended husband, M. Doeme, has been engaged for three years at the Grand Opera in Paris. It is not settled whether Nordica will sing Elsa to his Lohengrin, in which M. Doeme will make his debut in November. But after she has appeared at several festivals in this country, Nordica will sail for Europe on May 25. During the Summer she will study Wagnerian roles at Bayreuth.

TO THE PROFESSION.

Members of the profession who intend to go abroad or out of town during the Summer, and who wish a permanent New York address, are invited to avail themselves of the facilities of the Mirror office for the receipt and forwarding of letters and other mail matter.

DID NOT SEEM TO CARE.

The Waterbury Magazine.

The business of managers is to manage; but in New York their methods of management are very mysterious. The initiated know that at certain cigar and barber-shops along Sixth Avenue, and on Broadway near Twenty-eighth Street, they can obtain tickets for the theatres at half-price, or less. When the whole house is declared sold out, and nothing can be had at the box-office for love or money, you can go to these shops and buy good seats for a dollar. Now, where do these tickets come from. In the interest of the profession, The Dramatic Mirror has been making an investigation, at considerable expense, and has discovered that some of the half-price tickets are forged, some are given out to pay for the exhibition of billboards and lithographs, and some are passes issued to actors and actresses. You would suppose that this exposure would arouse the managers, as a merchant would be startled if he found that some of his best goods were being taken out of the store and sold at cut-rates by peddlers. But the manager did not seem to care. Most of them ignored the matter, and an effort to hold a meeting and devise means to stop the swindle had to be abandoned because of the lack of interest of the very men who were being swindled.

MANAGER FAIR WILL ACT INDEPENDENTLY.

Chicago Inter-Ocean.

One of the heaviest items of expense in the running of a theatre is the bill-posting and window lithographing. For years managers have been trying to outdo one another in the high class and amount of the "paper" they use until now the cost has become enormous. Not only is the money outlay great but every man whose windows or fences are used demands tickets of admission to the theatre, and in this way from 400 to 500 of the best seats in the house are given out every week. Manager George A. Fair, of the Masonic Temple Roof-Garden, proposes to stop this drain. Mr. Fair will adopt the startlingly original plan, when the roof-garden is opened on the 13th of May, of dropping all bill-board and window hangers, and will confine his advertising to the columns of the daily papers. Some theatrical gentlemen have discussed a move of this kind, but wanted it to be a concerted one. Mr. Fair is the first man to put it into effect, and he does so without knowing or caring whether any of the other managers will follow his lead or not.

DOESN'T TRUCKLE TO ANYBODY.

Syracuse Times.

It is refreshing these days to read a paper like The New York Dramatic Mirror. Although it is the recognized organ of the dramatic profession, it does not truckle to some of the scavengers who have entered the profession, but stands for the purity of the stage. It is enough to give a person a nightmare to see some of the persons who pose as actors. Women who, if they had any decency, would hide their heads in shame rather than pose as actresses. Men whose lives have been of the lowest character are brought forth as actors. Some of them are a fine lot of brutes for the young generation to look at and learn their ways, as it certainly teaches them that vice makes a greater success than virtue. It is no wonder that the actors are forming a union for their protection against the trash. Every journalist in this country should back them in their good work. There is going to be a big shift in the theatrical business within the next two years, and The Mirror is just the paper to lead in the crusade.

WHY NOT, INDEED?

New York Herald.

The theatrical managers of New York are much interested in the bill now at Albany giving the Mayor full discretion in the matter of permitting the appearance of children upon the stage. Their plea for the passage of the bill seems reasonable. It throws sufficient safeguards about the children and enables them to earn a comfortable living by brief employment in the theatres instead of long hours of severe toil, hardship and exposure elsewhere. The Society for the Prevention of Cruelty to Children has done much good in its own peculiar way, but there is a strong public opinion that it is arbitrary and prejudiced in the matter of theatrical occupation for the little ones of the poor. And the managers of the New York theatres who are urging the passage of this bill seem to have the public on their side. Why not pass the bill?

ACTION IN CHICAGO.

Chicago Herald.

W. J. Davis, of the Columbia Theatre, said last night that he would call a meeting of the managers of the various theatres to-day for the purpose of taking some action to stop the abuse of the pass privilege for the display of lithographs. Mr. Davis' determination was the result of a somewhat exciting chase which he engaged in last evening on Monroe Street, near State, after a young man who, it is claimed, had been trying to dispose of passes in the downtown hotels and other public places. Manager Allen, of the Della Fox company, was approached by a young man, who offered to sell him good seats at any of the principal theatres at half-price. Mr. Allen became suspicious and the chase followed, but the man escaped.

A GOOD MOTTO.

New York Sun.

A number of theatres have come to an agreement with each other to restrict largely the issue of free passes, otherwise known as deadhead tickets. We regard this as sound policy. We have known of theatres in this place which were brought to the verge of ruin, or which were ruined, because their managers succumbed to the demands of the horde of deadheads. "No pay, no play," is a motto that once adorned the outer door of a playhouse.

EXCELLENT PORTRAITS.

Spirit of the Times.

The Dramatic Mirror is presenting its readers for a coupon and a postage stamp cabinet portraits of Modjeska, Julia Marlowe, Rose Coghlan, Emma Eames, Jessie Davis, Booth, Jefferson, and other actors and singers. The portraits are excellent and are clearly printed and neatly mounted. There is no way of getting a first-rate paper and a good professional album so cheaply.

A REGRETTED CUSTOM.

Boston Times.

At one time it became a custom in the theatres to play "The Star Spangled Banner" at the close of the performance. Why not always? The audience prefer to hear its familiar strains as they leave the theatre to something they are not familiar with and have no time to listen to.

THE SCALPERS ARE NOT FINISHED YET.

Toledo Blade.

The New York Dramatic Mirror is giving considerable attention to the ticket forgery specialty of an organized gang in Gotham. When The Mirror has finished the "forgers" and "scalpers," it might probe the "speculators" who fleece the public.

THE USHER.

It is quite edifying to survey the list of plays that have been presented in the principal theatres of this city the past season. The record gives little encouragement to those that want our managers to assist the American drama, of which—as Jerome remarks of the earnest student of the stage—we hear so much and see so little.

Foreign plays solely have occupied the boards of several leading houses, England furnishing the greater number, with France a good second.

Numbers of these imported plays were failures—artistic as well as pecuniary failures—and yet the managers who burned their fingers with them seem to be just as eager to repeat the experience, for they are still grabbing at every foreign work in sight.

✣

Palmer's Theatre began with an American play, New Blood, which failed. It ran three weeks; the house was closed for one week, and then Olga Nethersole appeared. She produced The Transgressor, which failed also, and after two weeks gave place to Camille. That veteran did a little better than its predecessor during the ensuing fortnight.

The New Woman was presented by Charles Frohman on Nov. 12. It played to unsatisfactory business until Dec. 15, when a revival of Esmeralda, a worn-out play, succeeded it, but did not change things for the better.

The Fatal Card was produced on Dec. 31. It continued to moderate business until March 9. It was not the play to draw on Broadway. When it got into the combination houses it crowded them. Mrs. Langtry followed in Gossip, founded on a French story—and the receipts, in spite of the unfavorable verdict on the play, were large for three weeks.

Two Colonels, an American play backed by its author, then ran for two weeks to losing business. Little Christopher, transferred from the Garden, brought with it good houses.

That is the record at Palmer's to date.

✣

At the Empire, Charles Frohman has given an unbroken series of British plays.

John Drew opened there in The Bauble Shop, and remained until another of Mr. Jones' plays, The Masqueraders, went on, Dec. 3. That piece ran to varying receipts until March 16.

It was succeeded by John-a-Dreams, which held the stage for a month. The play was not especially successful, while The Importance of Being Earnest proved a frost, securing less than a dozen performances.

Special performances of Liberty Hall, Gudgeons, Sowing the Wind and The Masqueraders will bring the Empire's essentially English campaign to a close.

✣

Daniel Frohman has been nearly as anglican. It is true he opened the Lyceum with Sothern in Paul Potter's The Victoria Cross, but that could scarcely be termed a native product. A Way to Win a Woman soon followed.

The stock season began inauspiciously with Sardou's A Woman's Silence, which ran less than a month and let the author down several pegs in the popular estimation. The Case of Rebellious Susan went on next, and it was probably the most profitable of Mr. Frohman's ventures.

An Ideal Husband came after, but it did not please, and Fortune, which finished the season, was lamentably disappointing.

✣

At Abbey's a foreign policy was naturally to be looked for. Lillian Russell began badly in The Queen of Brilliants, and The Grand Duchess was revived without recouping the losses on its predecessor, which had cost the management a pretty penny before it left London.

The Kendals in their repertoire bobbed up next, but they did not ripple the surface of the theatrical current as they used formerly. Beerbohm Tree started in on Jan. 28 with The Red Lamp, which was an out-and-out failure. Later he retrieved things somewhat with Hamlet and A Bunch of Violets.

Madame Réjane on Feb. 27 made her American debut in Madame Sans-Gêne and failed to obliterate the American production at the Broadway. Her company and her production were voted inferior. She played A Doll's House, Divorçons, Ma Cousine, and Sapho to uneven receipts until April 6. Mr. Tree returned for a week. Then we had more of the Kendals, and now Lillian Russell. The De Koven and Smith opera at present underlined will be the first American production of the season at Abbey's.

✣

At Daly's his Comedy Company opened the ball early in September with revivals of 7-20-8 and A Night Off. Then George Edwardes' English company in A Gaiety Girl enjoyed a prosperous engagement.

From Nov. 27 to April 20 Miss Rehan and the stock company held the stage, presenting Shakespeare's Twelfth Night, Two Gentlemen of Verona, A Midsummer Night's Dream, and Taming of the Shrew, besides Heart of Ruby, The Railroad of Love, Nancy and Company, The Orient Express, and A Bundle of Lies.

It is noteworthy that while Mr. Daly's three new productions failed to draw, his superb Shakespearean revivals had very large houses.

✣

At Hoyt's A Milk White Flag ran profitably from Oct. 8 to Feb. 23, and The Foundling has filled the intervening period with excellent pecuniary results.

The Broadway has had but three attractions. The Bostonians began Nov. 20 in Prince Ananias, and remained until Jan. 12. Then Madame Sans Gêne in English came and remained until April 6, the receipts often reaching the proportions called phenomenal. Aladdin, Jr., which has since then occupied the Broadway has not played to business commensurate with the costliness and attractiveness of the production.

The Garden has had Little Christopher and Trilby the golden.

The Standard has had but one play on the bill since Nov. 26—that money-coiner, Too Much Johnson.

The Herald Square made money with Rob Roy, from Oct. 29 to March 23, and Pudd'nhead Wilson, another native work, is now doing a good business there.

The District Attorney ran profitably from Jan. 21 to Feb 23 at the American.

The Fifth Avenue has had two decided successes, Gismonda, and His Wife's Father.

✣

A resume of the list of productions at the principal metropolitan houses shows the following results:

English plays and operas	20
French ditto	11
American ditto	10
Adaptations from foreign sources	9

Of the English plays twelve were failures and eight were successes. There were five successful French works—counting revivals—and six that failed to attract. Five of the American pieces were failures and five were successes. Revivals included, two of the adaptations were successful, four were quasi-successes, and three were failures.

These figures may mean something, anything, or nothing. At all events they may repay careful examination. They show, at least, that four-fifths of the plays that are provided for the entertainment of our public come from abroad, and that even when tested before arrival they cannot be relied upon implicitly to possess a monetary value here.

I am not of those that decry foreign wares because they are foreign. Let us have good plays, whencesoever they come. But it might not be amiss for our producing managers to experiment a trifle more than they have in promising plays of native authorship, instead of blindly risking their money and their prestige on anything that can be bought in the foreign market.

The inflated terms asked by foreign dramatists make investment in importations extra hazardous, and the record of the season now ending does not add confidence to the pursuit of the policy of exclusively looking abroad for material.

✣

The example of the Actors' Order of Friendship in moving to the new theatrical centre uptown has been emulated by the American Dramatists Club.

On May 1 the club removed from Twenty-eighth Street to new quarters in the Holland Building, northeast corner of Broadway and Fortieth Street, opposite the MIRROR Building. The Professional Woman's League is domiciled in Long Acre.

Four years ago when THE MIRROR pushed uptown to Fortieth Street it was the only theatrical institution in the neighborhood. Now offices of managers, agents and others are thick hereabout.

✣

The fourteenth annual meeting of the Actors' Fund Association is fixed for Tuesday, June 4, at eleven o'clock in the forenoon at Hoyt's Madison Square Theatre.

It will be an important meeting, for the new amendment to the Act of Incorporation, which is designed to restore to the members the privilege of electing their officers, probably by that time will have been passed by the legislature and signed by the Governor. In that event a complete board of officers will be elected.

It is the duty of every actor who takes the slightest interest in his profession to join the Fund and bear a share in its activities. All members who have paid their annual dues of two dollars and all who will pay them previously to the annual meeting will have the right to attend on June 4 and to cast their votes.

Mr. Aldrich's appeal to professionals to join the Fund, made in the columns of THE MIRROR a fortnight ago, has borne fruit, a number of actors having profited by the reminder and secured membership in the Association. But there are many, well able to give the charity their individually small but collectively important support, who have not been heard from.

✣

I suppose that as managers have almost universally ceased to have their orchestras finish performances with "The Star Spangled Banner," it will not be of much use to call the profession's attention to the request for contributions to the fund that is being raised for a monument to Frederic Scott Key at Frederick City, Md., the birthplace of the author of the anthem.

Nevertheless, subscriptions—however small—sent to the Key Monument Association, of Frederick City, will be received gratefully, and the names of the contributors will be preserved in the crypt of the monument and published in the official history of the monument.

Every American with an atom of patriotism ought to help this excellent movement to honor the man who gave us our national song.

✣

Because some of our critics protested that in sending A Woman's Silence here for production Sardou insulted the intelligence of the New York public they were snapped up in certain quarters and told that the distinguished French author considered the play good enough for London—conclusive evidence, of course, that our critics were guilty of unwarranted presumption.

Well, A Woman's Silence has been presented in London under the title of Delia Harding. It proved a miserable fiasco, and no less a writer than William Archer said of it:

"M. Sardou evidently thinks that anything is good enough for England and America, and has given us the dregs of his invention."

Now that London has ratified the verdict of New York, it is possible that Sardou's friends will hold their peace on this subject.

✣

Play piracy is the national disgrace of this country. The crime flourishes nowhere else on the face of the globe to the extent that it flourishes here. With all our boasted progress in material matters we are still in the dark ages respecting the wholesale pillage of this form of brain-work and property.

The conscience of the people has been appealed to in vain through their representatives at Washington. The laws give no adequate protection against the robbery that is carried on impudently and boldly in all parts of the land, and the men that make the laws are averse to affording suitable measures of relief from the present infamous situation.

Reputable writers, managers and actors have striven fruitlessly to procure a remedy. The era of decency and honesty seems to-day to be as far distant as ever. The American Dramatists Club has just issued its official list of manuscript plays. It is quite comprehensive. While it will not stop piracy it will at least instruct theatre managers who desire to deal honestly what persons are authorized to present these plays and it will prevent them from harboring pirates through ignorance of their true character.

☞ Managers of local theatres can announce their Open Time in the Managers' Directory column of THE MIRROR for $14 in a one-inch advertisement for three months.

PALMER SCORES TRILBY PIRATES.

The play pirates are still endeavoring to present plays called Trilby notwithstanding the determined opposition made by A. M. Palmer and Messrs. Harper Brothers.

Last Wednesday Judge Hallett, in the United States Court at Denver, gave the Lyceum company, represented by McKee Rankin, permission to put Trilby on as soon as they desired and the first performance was announced for last Sunday night. Attorney Brown, for Messrs. Harper and A. M. Palmer, asked for a postponement of the argument on his application for an injunction. Attorney Robinson, for the Lyceum people, objected to any more time to be given.

To a MIRROR reporter A. M. Palmer said yesterday: "In order to meet the defense got up by the Denver Company in the suit for an injunction certain books and papers had to be sent from here. These had not yet arrived there; hence the delay.

"These continual attempts to rob me of the profits of my production are certainly most reprehensible. When I first spoke of dramatizing Du Maurier's book everyone laughed at me, and thought it was evidence that I was in my dotage. Directly, however, the play was shown to be a money success, the property I had paid for began to be pilfered.

"When I first went into management I made up my mind that honesty was the best policy, and it has always been my policy to pay for everything I use. It is needless to add that I was robbed from the very outset. I do not remember ever having a successful play without attempts being made, and often successfully, to rob me of some of the profits.

"The insecurity of dramatic property is one of the most disagreeable features of the theatrical business. Even supposing that the courts sustain the manager in his fight, a large portion of his profits has to be expended in protecting himself.

"I am now paying Du Maurier and Messrs. Harper Brothers more money than they are making out of the novel, and I invested $15,000 in Mr. Potter's dramatization before I got a cent back or dreamed of the success the piece would have. Yet in spite of this prominent theatrical lawyers and managers are pooh-poohing my rights and rather priding themselves on the fact. One well-known manager has announced his intention to equip and send out a pirate Trilby company, and another New York manager gives Trilby Shadow Pictures at his house in spite of my vigorous protest. This last case is particularly flagrant. The manager sent to me and said that if I had any objection to the shadow pictures he would not give them. I replied that I did object, yet notwithstanding his promise, this manager proceeded not only to produce the pictures, but to announce it in the newspapers, thus misleading the public and injuring my business.

"It has been said that no one can protect a title like Trilby composed of one word, but when it is shown that Trilby is the trademark of a very successful novel and play I think the courts will decide that it can. In the case of Aronson vs. Fleckenstein some time ago when the latter was trying to produce another piece called Erminie Judge Blodget found as follows: 'And defendants have no rights to avail themselves of the immense popularity of complainant's play to draw audiences to the performances of theirs even if, as claimed, their composition is another and original dramatic arrangement. It is fraud on the public as well as upon the complainant to attempt to do so.' This, it seems to me, is precisely the case of Trilby."

Richard Mansfield announced last week that he had secured from Estes and Lauriat the dramatic rights in this country for their translation of Charles Nodier's fairy tale, "Trilby, the Fairy of Argyle." As there can be no American copyright on a book seventy-five years old, it is a question what value this permission possesses.

NEW IDEAS IN MANAGEMENT.

The agitation begun by THE MIRROR concerning existing abuses in the lithograph pass system and other features of theatrical admission has borne good fruit. In consequence of THE MIRROR'S exposé, A. M. Palmer and other managers have ceased to give tickets for advertising purposes, and now a prominent combination manager who has recently become a local manager, will carry his theories for reform into actual management.

This manager is Augustus Pitou, lessee of the Grand Opera House.

"It is my intention," said Mr. Pitou yesterday, "to treat the combination manager as I should like to be treated myself. I have been a traveling manager long enough to know that many abuses now exist which should be removed even in the interest of the local manager himself. Up to now the traveling manager has had to submit to robbery at the hands of the theatre's employes.

"For instance, a company arrives at a theatre. The theatre's employes refuse to touch the trunks unless they are paid for it, and an additional sum has to be paid in order to place the baggage in the dressing-rooms. And all the time bills for small amounts are being brought to the traveling manager by theatre employes, and he has to pay them. Of course, these do not involve much money, but it is annoying, and it is not necessary. The local manager can just as well have his men look after the combination's baggage as not.

"A paragraph in my Grand Opera House contract reads as follows:

. . . The party of the first part also agrees to furnish men to assist in taking in and out of the theatre all scenery, baggage and properties belonging to the party of the second part, placing baggage in dressing-rooms and placing scenery in proper position for the opening performance and placing the same on the sidewalk after the closing performance.

"I also intend to give the combination manager his percentage of all profits accruing from the sale of tickets at hotels, or by speculators. This clause in the contract reads:

The party of the first part further agrees that should he receive any premiums or percentages from the sale of tickets over and above the regular box-office from speculators, hotels or agencies, during this engagement, he will share the same pro rata with the party of the second part according to the sharing terms of this contract.

"Also, if I let the house for a benefit or special performance, the combination shall have its share of the renting price. This clause reads:

The party of the first part further agrees that he will give no other performances in the Grand Opera House, except on Sundays, save those given by the attraction herein mentioned without the written consent of the party of the second part, and that should he receive any remuneration from any such special performances he will share the same with the party of the second part, pro rata, according to the sharing terms of this contract.

"I also invite the manager most cordially to inspect the business methods followed at my house. This clause says:

The party of the first part hereby grants unto the party of the second part or his representative free access to the box-office at all times, and the right to inquire into and question his methods of doing business; also the right to appoint his own ticket-taker, and use his own tickets and door checks if he so elects.

REFLECTIONS.

Herewith is given a picture of J. Duke Murray from a recent photograph. Mr. Murray, who has distinguished himself as business manager of Madame Sans Gêne for Augustus Pitou this season, has just been appointed as business manager of the Grand Opera House under Mr. Pitou's lesseeship. Mr. Pitou has shown wisdom in selecting Mr. Murray as his lieutenant in this important enterprise. There are very few men on the business side of the theatre better equipped than Mr. Murray. He combines courtesy and geniality with a thorough knowledge of details, and will no doubt make a great success in his new position

The Fatal Card will be produced at the Porte St. Martin Theatre, Paris, next Monday.

Among the attractions booked by Jacob Litt at the Metropolitan Opera House in Minneapolis next season are Sarah Bernhardt and Henry Irving.

Frank Murray has been engaged by John W. Dunne as general manager for his attractions.

M. B. Curtis and his wife are in London where they are endeavoring to arrange for a production of Sam'l of Posen.

The business of the Trilby company, in which Lawrence Hanley is playing Svengali, is reported by that actor to be immense.

☞ May, June and July are the months of all the year when managers engage their companies. When a manager reads THE MIRROR, your name should be in it to remind him that you are open for an engagement.

Lavinia Shannon, who joined The Girl I Left Behind Me company several weeks ago, has made a genuine success in the leading part of Kate Kennion. The San Francisco critics commend Miss Shannon's performance unstintedly.

Though lost to metropolitan sight, Edward Harrigan retains a tender place in the artistic regards of theatregoers of this city who find satisfaction in the intelligence that Mr. Harrigan is prosperous on the road. It is probable that Mr. Harrigan will take his company for a prolonged season in foreign parts, it being said that he contemplates in the near future a journey to the antipodes. It is believed that this artistic comedian and clever playwright will find appreciation for his work in other foreign fields than Australia.

The special matinee performance of the Empire Theatre School of Acting has been postponed until May 14, when three one-act plays, Edgar Poe, by Henry Tyrrell; The Cup of Trembling, by A. E. Lancaster; and The Three Miss Biddles, by Alice Yates Grant and Edwin Star Belknap, will be performed.

☞ A professional card in THE MIRROR for the next three months means that your name and wants will be constantly read by the promoters of next season's theatrical productions. $10 will give you a neat advertisement, and managers will know by it where to reach you.

The Greater Shenandoah closed season in Cincinnati last Saturday. Bruce McRae, a member of the company, opened on Monday in Boston with Marie Burroughs' company, having been specially engaged to play Lord Dangars in The Profligate.

George Hallton, formerly prominent in support of Stuart Robson, and during the present season a member of the company playing Gloriana, is to be featured in burlesque next season under the management of E. F. Linsmore, who managed Gloriana this season, and Steve Lingard, late manager of Loie Fuller's European tour. Negotiations have been opened with Eddie Foy's manager for the purchase of Off the Earth.

☞ "To-morrow" is a good time for the unsuccessful man or woman, but "To-day" is the time to send THE MIRROR copy for a one-inch professional card; $14 for three months.

Jennie Kay Montgomery obtained a judgment in the Eighth District Court against William H. Post for $28 for services rendered, and on Thursday last, through her counsel, Colonel J. F. Milliken, issued an execution for his arrest.

Harry Leighton, who had a theatrical company in New Foundland during the late financial trouble, and who afterwards played in Halifax, N. S., where he was arrested at the suits of several members of his company for unpaid salary, was discharged from jail on May 1, under the indigent debtor law.

Lillian Lawrence denies the report that she is to play during the Summer season in Cleveland. She closed with Thomas Keene on Saturday night. Miss Lawrence is considering an offer from Manager Rapley, of Washington, to play leading business in his Summer stock company.

Delia Stacey, who has been with one of the Charley's Aunt companies since last August, closed her season at Springfield, Mass., on Wednesday night last. She made her first appearance since her return at Ed. J. Rice's benefit on Sunday evening.

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Newsy and Amusing Chronicle of Attractions in the Western Metropolis.

[*Special to The Mirror.*]

CHICAGO, May 6.

That remarkably clever woman, Réjane, is with us this week at the Columbia. She opened there to night in Madame Sans Gêne, before a large and fashionable audience, and will continue it until Saturday evening, when Ma Cousine will be given as a farewell performance. The Frenchwoman was well heralded by Ariel Barney. She could surely remain more than one week, even though the best seats have been pushed up to $2.50.

As a play, The New Boy was not well received here. Powers and the members of the company were well spoken of, however, but the week at the Columbia was a poor one.

This is the last week of Linsey Woolsey at McVicker's, and next Sunday night we are to see William A. Brady's big production of The Cotton King, Sutton Vane's melodrama, which comes for a run, with a fine company.

I believe Joseph Arthur has a winner in Linsey Woolsey. He has had an application for a position in his company from Mercedes Luckenbach. She was not on the soubrette list, but she is now. McConnell wired Arthur the other day for two seats at the Auditorium, saying that he wanted a couple of friends of his to hear Ysaye play the Beethoven concerto in H. C. Miner.

This man McConnell, by the way, is at his old tricks again. He tries to queer me with my friend Sharpe, of McVicker's, by writing him as follows: "Note what you say regarding 'Biff' Hall and I never thought he would fall that low. I have done everything in my power to hold that young man up, have gone out of my way to say nice things about him, but when he becomes a police justice, that cuts him off my calling list forever."

As yet I am not a justice, but I have hopes, and let McConnell beware.

The Black Sheep still runs merrily on at the Grand Opera House, to good business.

Manager Harry L. Hamlin has sailed for Europe. There must be a football game announced over there.

Marie Wainwright had a good week at the Schiller in Daughters of Eve, with two souvenir nights, and Frederick Warde and Louis James opened well there last night in Francesca da Rimini. They are here two weeks.

The other night Manager Prior read me Harry B. Smith's brief scenario of the first act of his new Summer burlesque, Young Robinson Crusoe, and I liked it. Eddie Foy will be Dare-Devil Willie, an amateur pirate at an Eastern Summer resort.

From Detroit "Punch" Wheeler writes: "I can get you two opera agents for constables. They know all about nailing things on certainties. I wish you'd have a popular price divorce ready for me when I return." The ministers and lawyers seem to share that man's salary.

Nat Goodwin had a great big week at Hooley's with his repertoire, and could have remained indefinitely. He is a bicycle crank, as are the members of his company, and they were all out every day.

To-night the Kendals, Madge and William, began their farewell in The Ironmaster and will give other plays during the week. They are to be followed by Jakobowski's Venus, then comes The Gaiety Girl, and on June 24 we see Trilby at Hooley's, with Lackaye as Svengali—a treat we are anxiously awaiting.

Nat Goodwin was quite ill last week, but managed to appear, though suffering acutely. One of his friends here, a millionaire, is anxious to buy or build him a theatre in Chicago, to be called The Goodwin. It would pay big returns.

Clarence E. Holt, that fine young actor in the Goodwin company, will hereafter be known as Edwin Holt, and will star next season under the management of David W. Armstrong, Jr.

The Passing Show still draws well at the Chicago Opera House. To-night an added feature was Macart's dog and monkey comedians. On May 10 a souvenir "Trilby heart," of silver, is to be distributed. What's the matter with the marble one that she gave Little Billee?

Jay Rial, business-manager of the Chicago Opera House, and Elmer W. Adkinson and William A. Sheridan, lawyers, have incorporated the David Henderson company, to produce the Henderson extravaganzas in certain territory, with a good company.

During the first act of The Passing Show the other night, Charles J. Ross, the comedian, and W. De Hart O. Canfield, the big costume man of the company, became involved in a lively fight. Ross has a discolored eye, and the big man has the cause of a big lump on Ross' good right hand. Seymour Hess took Ross' part and finished the performance, and the comedian resented a fine by resigning. He expects to go on to New York this week, but he has good offers here.

Hallen and Hart had a good week in Later On at the Alhambra, but the stage hands walked out Sunday, and the performers had to work their own scenery. Tony Pastor and his company opened there yesterday.

Fanny Davenport in Gismonda opens at the Columbia May 14, following Madame Réjane.

Frank Moynihan, the only Irish policeman, has reached Chicago again, and will never go beyond walking distance hereafter.

Harry Emery ran over from Benton Harbor, Mich., the other day. He and his clever wife, Katie Putnam, are on their fruit farm there for the Summer.

A San Francisco correspondent asks me to give my opinion of A Bowery Girl, recently produced at the Haymarket, and written by Miss Bascom, a California girl. As I did not see the play, it would be unfair for me to render a verdict.

William Morris and his bright wife, Etta Hawkins, presented The Lost Paradise at the Haymarket last night before a large audience.

The last performance of the season was given at Frank Hall's Winter Circus Saturday night. Great preparations will be made for the Fall opening.

This is the fifth and last week of Billy Rice's Minstrels at Hall's Casino, where the continuous performances continue to draw.

Young Arthur Clark was here the other day. He used to live here and wanted to show how rapidly he could get across town to a train, so he jumped into a cab on his arrival and was driven to the Michigan Central ticket-office. It had been moved the day before to Adams Street. He went there, bought his ticket and started for the depot at the foot of Randolph Street. This depot had been moved up to Twelfth Street, he found. And he staid over night with us.

T. Henry French was here last week. So was Al. Hayman. I saw them both at Hooley's. "The best actors in America are Goodwin and Mansfield," said Mr. Hayman. "I would rather see Goodwin than any actor I know of."

Walt Williams, the White Seal man, tells of an Englishman who saw the colored jockey, Simms, riding at Newmarket and said to a friend: "How singular he looks without his banjo!"

James H. Love is to open a "genuine '49 mining camp" on May 22 at Cottage Grove Avenue and Sixtieth Street.

Bob Fitzsimmons and his specialty company had two big houses at the Academy of Music yesterday.

Alone in London, by the stock company, and a vaudeville company headed by Bruet and Reviere, French mimics, packed Hopkins' place with a continuous show yesterday. Last Sunday 7,000 people saw the performance and hundreds were turned away.

The White Squadron is the attraction this week over at the Lincoln, where it opened yesterday before two big houses.

Aladdin, Jr., with George Honey, the London Gaiety comedian, returns to the Chicago Opera House May 20 for a run.

Sam T. Jack's Gaiety company is presenting Seven Wishes and a vaudeville bill at his Madison Street Opera House this week.

The Actors' Protective Union is giving a continuous vaudeville show over at the Lyceum and there are good variety shows at the Park and Olympic.

Manager George Middleton, of Kohl and Middleton, has returned from Europe with a number of novelties.

Mattie Vickers will be seen at the Lincoln May 12.

There have been a number of changes in the staffs of the *Times-Herald* and *Evening Post* since their purchase by H. H. Kohlsart, and the men involved are well-known in the profession. C. McAuliff, managing editor of the *Post* since it started, becomes managing editor of the *Times-Herald*, and his place on the *Post* is taken by Sam T. Clover, formerly business manager of the paper. A. F. Portman, the old business manager, returns from the *Times-Herald* to the *Post* in the same capacity. Major Moses P. Handy joins the editorial staff of the *Times-Herald*, and Lyman B. Glover, the brilliant dramatic critic of the paper, retains his position. The *Evening Post's* talented dramatic critic, J. B. Livingstone, adds editorial writing to his duties in that line.

I am pleased to be able to say that Elwyn A. Barron, the *Inter-Ocean's* distinguished critic, is rapidly recovering his health at Pass Christian, Miss.

Awfully hot here.

"BIFF" HALL.

BOSTON.

Uncle Tommers Capture the Hub—Castle Square's Light Opera—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, May 6.

For the first time in years Boston has two Uncle Tom's Cabin companies playing in the city. Of course there are more important attractions here, but these show how the country companies are coming to town.

Most interesting of all the events to-night was the inauguration of the light opera season at the Castle Square. The house has been turned into a conservatory and the beautiful foyer was made unusually attractive for the Summer season, which should prove vastly attractive with its popular company and its frequent changes of bill. To-night The Beggar Student was given by the most evenly balanced company that has appeared in the piece since its original production at the Bijou. William Wolff has established himself as a favorite comedian here and Louise Eissing renewed her earlier successes. Edward E. Rose was justified in smiling serenely. Boccaccio will be given next week.

From a dramatic point of view, Alexander Salvini's first appearance here in Hamlet divided the honors of the night. The Hollis Street had its customary fashionable house, and scholars were out in full force to see the new Hamlet, which was surprisingly good. The support was good throughout. The Three Guardsmen will form the bill for the last part of the week.

Marie Burroughs is back in Boston for another engagement, and a fashionable audience greeted her in The Profligate, in which she made a marked success at the Columbia a few weeks ago. Miss Burroughs has been busily engaged rehearsing Leah and Romeo and Juliet, which she will produce during her last week at the Museum.

Down in Dixie was given at the Columbia to-night, and the combination of sensations and pickaninnies pleased a big audience. The scenic production was a capital one. The Still Alarm follows.

Richard Golden is back at the Grand Opera House for another engagement which is sure to be successful, as he is a great favorite at this house. The entire engagement is under the auspices of the United Order of Pilgrim Fathers.

John C. Smith's Uncle Tom's company—one of the largest ever seen here—opened to a big house at the Bowdoin Square. Jennie King made a capital Topsy, and G. C. Germon was a good Tom.

The other Uncle Tom's Cabin was at the Grand Museum, where Jay Hunt appeared as Marks, and his little daughter Charlotte, as Eva.

This is the last week of Sadie Martinot at the Park. The Passport has made a big hit, and Miss Martinot's personal success has been unquestioned. The Arabian Nights follow.

Sandow remains at the Boston only this week. The other day he gave a private exhibition before leading doctors of this city, and they were astounded at his strength. Trilby will be brought out for a run next Monday, with Sybil Johnstone and J. M. Colville as Trilby and Svengali.

For the first time in three years the Tremont is dark. This week, the question Who is Jones? has been answered by His Name is Mud, and as a result the house is dark to make preparations for the Summer season. Madame Réjane will reopen the house 13.

Maggie Cline and the Russell Brothers head the bill at Keith's New Theatre.

The Rentz-Santley company holds the Howard Athenæum.

The White Crook is the bill at the Lyceum.

The Casino Extravaganza company is at the Palace.

William B. Drew has brought suit against B. F. Keith to recover $1,000 for personal injuries by being ejected from Keith's Theatre last October.

Anna O'Keefe, of the Rob Roy company, is going with her mother to Virginia, and later, after a trip to the seashore, she will go to Vermont to remain until the Fall engagement.

Sadie Martinot has not definitely fixed her plans for the future. She may take The Passport to New York for a part of the Summer and in the midsummer she and Mr. Figman may make a flying trip to Europe or may rest at Long Branch. Just now they are considering several manuscripts, but they have settled nothing definite about a successor to The Passport.

Charles W. Arnold, press agent at the Grand Opera House, is just completing a novel and is engaged on the scenario of a farce-comedy. He is also doing quite a little in the line of song-writing with Dave Fitzgibbons, the chief pianist at Keith's.

John J. Braham's testimonial at the Boston on Thursday was a success in every way. Rose Stella's return to the stage was the event of the performance, and her plaintiff in Trial by Jury was a taking impersonation. Edward E. Rice came on from New York and conducted the overture to Evangeline.

Cowper's, a resort on Hayward Place generally patronized by theatrical people, has had its license refused by the police commissioners.

Harry Askin has completed the company for The Sphinx as follows: Marie Millard, Edwin Stephens, Laura Joyce Bell, J. Aldrich Libbey, A. L. Kingsley, Walter Allen, Tallmadge Baldwin, Christie McDonald, and Nannie Morse. Rehearsals began at the Tremont to-day.

Bostonians were a little surprised last week to learn that Christine Nilsson had been a real estate owner here. The fact was brought out by the announcement of the sale of Felton Hall, a Harvard dormitory with thirty-six suites, and 24,000 square feet of land, the whole assessed for $42,000. Quite a number of prominent theatrical people are heavy owners of real estate at the Hub.

Alexander Salvini is rapidly acquiring his father's repertoire. Next week he will give The Outlaw, and next season he will assume Othello. With his wife, Mr. Salvini will sail for Europe soon after his engagement at the Hollis Street. They will pass the Summer at his father's villa, near Florence. His manager, W. M. Wilkison, will spend the Summer in Europe preparing for the revival of Othello.

Paul Keith and E. F. Albee are to sail for Europe on the *New York* on May 22.

William Redmund is planning for a Summer trip to Fayal.

Marie Burroughs is on a play hunt for next season, and she will continue it in Europe next Summer. She will not appear with Willard next season, as her tour of forty weeks is all booked.

Northern Lights, by James W. Harkins, Jr., and Edwin Barbour, will be produced at the Bowdoin Square next season.

Who says that the theatre and stage are not coming together? Otis Skinner addressed the Universalist meeting in this city on "Dramatic Art." He was not in sympathy with the new school of Ibsen and his kind, because they presented the ugly side of life and an oblique morality. They speak of Shakespeare nowadays as fit for children, but there is always that in his plays which elevates them above the common things of life. Mr. Skinner gave his own impressions of a play in which he had recently appeared, saying that at first he disliked the character of his part, yet before the last act became thoroughly imbued with its spirit. Yet it was one of those modern plays that gives one a headache. "Realism in art is an old thing," he said, "for absolute realism came in the conceptions of artists of the Fifteenth Century at which we now shudder while the beautiful conceptions of later artists we adore. The thoughts of any artist must be advanced, and he must break away from old creeds and old practices." Mr. Skinner concluded his talk by saying that he hopes in this age of realism we are not going to leave the old temples of art, but that we have a better use for them than to turn them into business blocks. A large audience was present.

Mr. Skinner is a son of the Rev. Charles A. Skinner.

Charles E. Casswell has been held in $2,000 for the Grand Jury on a charge of conspiracy to defraud in connection with theatrical plans at Waltham and Salem. Several dupes testified to having been engaged as treasurer.

Boston's floating theatre is rapidly nearing completion, and will be finished by the end of the month.

Arthur W. French, whose infatuation for a 1492 chorus girl led him to forgery, was arraigned here to-day.

There seems to be some doubt whether Juliette Gordon will appear in Rob Roy next season or not. She is anxious to return to grand opera, in which she made her first success.

The Howard will soon begin another season of burlesque.

Isaac B. Rich has gone to New York to consult with Charles Frohman before he sails for Europe.

Wadsworth Heine is in the city visiting his aunt, Mrs. Ferdinand Emerson. He will probably appear with Modjeska next season.

Robert Mantell is to have a new romantic drama next season.

Many thanks to those who have accused me of writing Queen Lil, but I am not guilty.

JAY B. BENTON.

PHILADELPHIA.

Great Success of the Wild West—A Record of a Week and Opening Attractions.

[*Special to The Mirror.*]

PHILADELPHIA, May 6.

Augustin Daly's company at the Chestnut Street Opera House played to poor business last week. This week will be the second of the engagement, and with the appearance of Ada Rehan, who is and always has been the reserve force of the attraction, the receipts will return to the normal condition.

1492 at the Chestnut Street Theatre could run an entire season, and delight large audiences, as it is now doing. It has always been successful in this city, and the present engagement promises the best in its history. The bill is frequently changed in its special features. This is the third week.

There was a drop in the receipts of Madame Sans Gêne at the Broad, and the management blame Buffalo Bill's counter attraction. The wild Western gentleman was a sort of vicarious sacrifice for all the queer business of the past fortnight. Some of it was deserved, but not a small share was to be attributed to other causes. Francis Wilson in The Devil's Deputy is on this week.

The season at the Walnut draws to a close. This evening and for the week Oliver Twist, with a strong company, including Elita Proctor Otis and Charles A. Barron, gave an interpretation of Dickens' story which will be certain to have public approval. It is handsomely staged.

The Star Gazer at the National, so called from the fact the stars are all on the stage, and not in the firmament above it, enjoying very fair attendance, notwithstanding the strong opposing attractions in the city. The unique methods of Joe Ott, combined with the introduction of a number of novel features, as well as a company of more than requisite strength, will force this farce-comedy to the front. Tennessee's Pardner follows.

Russell Brothers' Comedians drew good houses at Gilmore's Auditorium, with the same company in which they have twice before appeared here. The French Folly company has a strong opening to-night.

Down on the Farm at the Standard was beautifully staged, and for the most part competently played. The receipts were far in advance of those of any recent attraction. Temptation of Money, the bill for this week, has papered the town like a circus, and naturally expects to reap a corresponding resultant.

Manager J. Bard Worrell has booked his opening attraction for the Park, but does not wish it announced at present. The personal popularity of Mr. Worrell will insure his success in his new undertaking. He is a keen business man, whose promises are certain to be fulfilled.

Over at the People's the attendance has been fair, the bill being The Tornado, a play full of exciting stage effects, but with a story inaptly and inadequately told. It ought to be rewritten, and the maze of verbiage swept away from situations, which, under other conditions, would become clear to the now discomfited spectator. The Cross Roads of Life, in which Edmund Collier and his daughter have leading parts, promises a week of success.

One of the features of the week was the appearance of Amelia Bingham as Fernande in Sardou's play of similar title. The local critics are unanimous in praise of the artiste. She remains three more weeks, appearing to-night as Lady Gay Spanker, assisted by Carrie Radcliffe as Grace Harkaway, in London Assurance.

Our Country Cousin, at the Kensington, played to medium attendance.

Buffalo Bill's Wild West gave twenty-four performances in all, and will carry from the town about $120,000 in the clear. The weather last week, cold and rainy as it was, scarcely affected the receipts, since the exhibition was more than packed at all times. It is the very best "show" the veteran Colonel Cody has ever had under his direction. They have the comforting prospect of five weeks of one-night stands.

The Golden Crook came to a sudden termination at the Lyceum. Manager Jermon's wife, known in the profession as Lillian Tyson, had Samuel Cohen and his wife Vinnie (Collins and Henshaw) arrested for assault and battery. They were bound over in $800 to appear at the May term of the criminal court.

Leah the Forsaken is the bill at Forepaugh's.

EDWIN RUSHTON.

ST. LOUIS.

Two Theatres Close for the Season—The Week's Attractions.

[*Special to The Mirror.*]

ST. LOUIS, May 6.

The Olympic Theatre and Grand Opera House closed their doors after the performances Saturday night after a very prosperous season.

In Old Tennessee opened at the Hagan yesterday afternoon for a week's engagement. The play and company are new here, but made a good impression.

Oliver Doud Byron's Inside Track is the attraction at Havlin's this week, and opened with a matinee yesterday.

Harry W. Semon's Extravaganza company are playing an engagement at the Standard this week.

The last regular performance was given at Pope's Theatre last night with a good vaudeville olio and the play of Dora by the stock company. Next Thursday a special performance for the benefit of the popular treasurer and business-manager of the house, Mr. Lester, will be given, after which the work of tearing down will begin, preparatory to the erection of the new theatre for Colonel Hopkins.

The Standard Theatre will probably be kept open all Summer, as Manager Butler intends giving a series of performances by local talent, interspersed with living pictures.

Corbett and his company closed their season here last Saturday night.

Each lady present at the performance at the Olympic last Saturday night was presented with a handsomely bound portrait of Della Fox, together with the words and music of the gems of the opera.

Jefferson De Angelis left the Della Fox Opera company after last Monday's performance, and joins the Lillian Russell company.

Florence Kelly, a member of the Della Fox Opera company, left the company after the performance last Saturday night, on account of poor health. She went direct to New York.

Friday evening souvenirs were presented to every lady attending The Pirates of Penzance performance.

A sale of the effects of the late John W. Norton took place last Wednesday.

The bronze of Rigoletto, which was sent to Mr. Norton by James O'Neill just a few days before his death, was sold for $200. There were many articles in the collection which were interesting and curious.

Ringling Brothers' Circus opened here to-day with a very large attendance.

To-morrow night, Evans Brothers' high-class vaudeville entertainment will open at the Grand Music Hall Exposition.

Scott Lawrence, of Denver, who appeared at the Police Benefit at Exposition Hall last week, made quite a hit with his whistling specialty. He is negotiating with Manager Hoyt for an engagement with the Milk White Flag next season.

Gus Weinberg, of the Pope's Theatre stock company, left here to-day for a special engagement of four weeks in Chicago at Hopkins' Theatre, after which he goes East.

W. C. HOWLAND.

WASHINGTON.

Wilson Barrett—Operatic and Comedy Attractions—Notes.

[*Special to The Mirror.*]

WASHINGTON, May 6.

Wilson Barrett began his engagement at the New National Theatre to night, giving a strong performance of The Sign of the Cross. The audience was large and appreciative. The Manxman will be the only change of bill during the engagement. The Kendals' farewell week was well attended. N. C. Goodwin next.

The Hinrichs' Grand Opera season of four weeks opened Wednesday at the Academy of Music with Carmen to a large audience. Faust, La Gioconda, and Romeo and Juliet followed. The reception and attendance augurs well for a repetition of last season's success. To-night's bill, Cavalleria Rusticana and Il Pagliacci, attract a big attendance.

A continuation of excellent business has been the rule at Allen's Grand Opera House during the first week of the Summer Comedy Stock season. Frederick Bond personally is a strong drawing card, and the new company gathered together are individually and collectively strong. John and Agnes Findlay, favorites of former seasons, were warmly welcomed, and the newcomers will all become prime favorites, Charles S. Abbe especially so for his clean-cut character work. This week's offering, the four-act comic drama, Monseigneur, and Peace at Any Price, starts off excellently well.

Dixon and Gourlay's Tom Sawyer combination is the attraction at the Bijou to-night, opening to a good house. The engagement was a

hurried one, owing to the cancelling of the James W. Wallick Bandit King company.

Watson Sisters' Burlesque company at the Lyceum commences well, giving a bright entertainment. Peter Maher's Athletic Combination played to good business. Fay Foster company next.

The lease of the Grand Opera House by the Washington Light Infantry Corps to Edward H. Allen and to William H. Dempsey, and dated Sept. 20, 1893, was assigned Saturday to the Grand Opera House Company recently incorporated under the laws of Virginia. Edward H. Allen is a controlling shareholder in the new organization, and will in fact be the president and manager of the company. Mr. Dempsey retires.

The roster of the Hinrichs Opera company this season includes Selma Kronold-Koert, Marie Van Cauteren, Katherine Fleming, Myrta French, Gertrude Synnerberg, Helen Schuyler, Rosina Torreani, Fanny Gonzales, Dante Del Papa, F. Michelena, Charles Story, G. Campanari, Ludovico Viviani, Warwick Ganor, P. Mascotti, Richard Karl, and William Bassett.

Mr. and Mrs. Kendal close their traveling season May 27 at Orange, N. J. The company sail for England 29 on the *Germania*. Mr. and Mrs. Kendal and Captain Riddle following on the *Teutonic* one week later.

The Compton electric system of baseball reproduction has been put on at Convention Hall by David Towers and Edward H. Allen, and the attendance averages 2,000 daily.

Millie James, a daughter of the tragedian Louis James, is a talented member of the stock company at the Grand.

The Lyceum Theatre will remain open all Summer, presenting burlesques put on by Robert Manchester, Living Pictures, Bronze Statuary, etc., and open-air concerts in the garden attached. JOHN T. WARDE.

CLEVELAND.

Mabel Amber as Trilby at the Euclid—Coon Hollow—Nellie McHenry—Items.

[*Special to The Mirror.*]

CLEVELAND, May 6.

The Euclid Avenue Opera House is filled to-night by a representative audience to see Trilby presented by a fine company with Mabel Amber in the title-role. The play was enthusiastically received and remains all week, followed by Joseph Haworth in repertoire.

Nellie McHenry will commence a short engagement of four performances next Thursday at the Lyceum Theatre, that house being dark for the first half of the week.

The Cleveland Theatre has for its attraction this week Coon Hollow, and the opening to-night was an auspicious one for the engagement. Noss Jollities follow next week.

Martin Julian's Athletic and Specialty company opened at the Star Theatre this afternoon and evening to large audiences. The company is a strong one, and Duncan C. Ross, who heads the list of athletes, is an old resident of Cleveland, and has many friends who gave him a hearty welcome. Next week, Semon's Extravaganza company.

Charles C. Stumm, the business-manager of the Star Theatre, will have a company of his own on the road next season, playing a new musical comedy entitled Plays and Players.

Haltnorth's Garden will be much more attractive than last season, many improvements having been made, and when the opening takes place, Monday, June 10, it will be one of the finest Summer resorts of its kind in the country.

Manager Charles Henshaw, of the Lyceum and Cleveland theatres, is in receipt of letters from numerous friends tendering him a benefit as a mark of their esteem. During the ten years of his residence here he has never enjoyed a benefit. Mr. Henshaw has designated Tuesday, May 21, as the date, and the American Comic Opera company in The Pretty Persian is to be the attraction. WILLIAM CRASTON.

PITTSBURG.

De Wolf Hopper at the Alvin—The German Opera Season—Current Bills.

[*Special to The Mirror.*]

PITTSBURG, May 6.

Despite the warm weather A Green Goods Man drew an immense audience to the Bijou Theatre to-night, and Paul Dresser, Edwina and a bright company made a hit. Next week, Peter Maher's Athletic and Vaudeville company.

At the Alvin De Wolf Hopper's numerous friends gave the comedian a hearty welcome, and fanned themselves through the performance of Dr. Syntax, its first presentation here. The company is a good one and was well received Ada Rehan in repertoire next week.

At the New Grand Opera House Die Meistersinger was given under the direction of Walter Damrosch, assisted by the New York Symphony Orchestra, with Maurer, Fischer, Behrens, Lange and Oberhauser in the cast. The house was very large and the performance artistic in every detail. Siegfried and Die Walkure are underlined for May 7 and 8. Next week Prince Pro Tem.

Kate Claxton and Madame Janauschek opened at the Duquesne Theatre to-night to fair attendance, giving The Two Orphans. The season at this house closes with this engagement.

Rose Sydell's London Belles Burlesque company was the attraction at the Academy of Music. The company is a strong one and gave a first-class specialty performance. Next week, Sam T. Jack's Extravaganza company.

The Boston Extravaganza company opened at the New World's Museum Theatre, Allegheny City, to good business.

Edward McDowell is here to take the Green Goods Man East at the end of the week.

The Bijou's attaches' benefit is to take place on May 10.

"The Red Queen," a novel by James McGarey, has been dramatized by the author, and will soon have its initial performance at the Bijou.

E. J. DONNELLY.

CINCINNATI.

Gismonda Continued at the Walnut—Chauncey Olcott at the Grand—Variety Bills.

[*Special to The Mirror.*]

CINCINNATI, May 6.

The weather during the past week has been exceptionally warm for this season of the year and the result has been manifested in a decreased attendance at the various theatres. At the Walnut Fanny Davenport continues her engagement in Gismonda with advanced prices. Gismonda has been received with unstinted praise by the local press. It will do a much larger business the coming week. Ada Rehan is underlined.

Chauncey Olcott in The Irish Artist, introducing melodious Irish ballads, is pleasing his audiences at the Grand. Marie Wainwright in The Daughters of Eve is the next attraction.

Marie Sanger's Variety combination including Press Eldridge is at the Fountain Square which closes for the season at the end of the week.

Sam T. Jack's My Uncle company is at the People's, which is also nearing the closing up period.

Morris Schlesinger, the treasurer of the Fountain, is to have a benefit on May 12. The employes at the People's are to have a benefit on the same night.

The work on the Ludlow Lagoon is being pushed rapidly, and Manager Noonan promises to have his Summer resort in good condition for the opening next week.

Manager Havlin has finally decided to close Havlin's next year.

The Summer season at the Zoological Gardens is now on. Extensive preparations are being made for concerts, etc., and it will continue to be the pride of Cincinnatians.

WILLIAM SAMPSON.

TRILBY PIRATED WITH ECLAT.

[*Special to The Mirror.*]

DENVER, Col., May 5.—McKee Rankin and Ernest Wolcott's dramatization of Trilby was produced last night before a packed house. The play made an immense success. The authors were called before the curtain, and there were three curtain calls for the company after the third act.

H. L. WIDNER, manager.

OPERA AT ATLANTA.

[*Special to The Mirror.*]

ATLANTA, Ga., May 6.—Jules Grau's Opera company opened to-night at Henry Greenwall's New Lyceum Theatre, in Boccaccio, to an audience of splendid proportions. The season will run two weeks. ALF. FOWLER.

TURNED PEOPLE AWAY.

[*Special to The Mirror.*]

WACO, Tex., May 4.—Sousa's Band turned people away at matinee and night performances. Receipts $2,500. W. V. LYONS.

THE WONDERFUL CRAGGS.

The Craggs, now appearing nightly at Koster and Bial's, are probably the most successful and remarkable acrobats in the world. They cost Koster and Bial $800 a week, which is at the rate of $12 a minute for the time they appear on the stage.

It is a remarkable family, consisting of seven members, one of whom is a girl. The father is a wiry little man of forty-nine, although he barely looks forty, and his children range from twenty-five to sixteen. The youngest is a son, a lightweight, light-haired youngster, who plays a very important part in the performance. The Gerry society interfered with his appearance the last time the Craggs were here, four years ago.

The Craggs are hard workers. They could not perform their prodigious feats without constant exercise and the most perfect discipline of mind and body. They exercise for an hour every morning, refraining only on Sundays.

A MIRROR man was permitted to watch this exercise one day last week, and it proved even more interesting, if possible, than the public performance.

At exercise the Craggs wear the usual gymnasium clothes, white duck trousers and jersey, and the girl wears the approved bloomer costume. A soft mattress is laid on the floor, and the work begins. Each day they attempt something new, the boy taking the prominent part. He is thrown about from one to the other with the greatest ease. Sometimes he jumps from one pair of broad shoulders to another, turning a somersault in the air, and again, starting from a sitting position on one of his brothers' feet, is thrown like a skyrocket well up to the flies, and comes down again squarely on another brother's upturned soles.

A unique feature of the Craggs' performance is the rapidity with which the acts are done. The stage seems full of life and action all the while. There is no stopping to breathe or rest. The audience cheers most enthusiastically all through the performance.

John W. Cragg, the father, is one of the wealthiest acrobats living. He owns a theatre at Leigh, near Manchester, England, and a private residence on Kennington Road, near London. The home is fitted with a fine gymnasium.

"One of the reasons for our success," said Mr. Cragg, as he wiped away the perspiration induced by his prolonged tumbling, "is our system. I took each of my children as soon as it could walk and taught it all I could. The result you see. I have also watched their health most carefully, and kept them in proper training. None of them touches liquor, and they smoke very little.

"A peculiarity of our family is the number of years each member lives and the little age he carries. I have seven children. One daughter is married, and the one that appears with us, Victorian—so named because she was born in Victoria—is engaged to be married, and I have told her she can become a blushing bride when she is twenty-five. She is now twenty-one. No one ever takes her for a girl. She passes for one of the brothers. We shall sail back to England on June 11, and return in 1897. I am very fond of America. Some of our greatest successes have been enjoyed over here."

Mr. Cragg is President of the English Music Hall Benevolent Fund and Chairman of the Water Rats, an institution analogous to our Elks.

THE LAMBS' TRILBY GAMBOL.

The Lambs' Club annual gambol will take place at the Garden Theatre on May 21.

The programme will include travesties on The Masqueraders, Madame Sans Gêne, and the living pictures, and William Gillette may contribute a sketch, entitled Too Much Gillette.

The piece de resistance, however, will be a Trilby Talk, written by Clay M. Greene. De Wolf Hopper will impersonate Trilby; Nelson Wheatcroft, George du Maurier; and Digby Bell, A. M. Palmer. The other principal characters of the novel will be impersonated by the actors at present playing at the Garden. The Harper Brothers and Paul Potter will also be impersonated.

A MANAGERIAL ADVERTISEMENT.

"For the last few days," says a London exchange, "Londoners in the West End have noticed a number of hansom cabbies wearing particularly smart and new hats and coats. These have been supplied to them by Arthur Roberts, who has adopted this method of advertising the popular piece now running at the Prince of Wales' and securing the co-operation of the cabmen, who now all swear by Gentleman Joe. Intending playgoers taking a cab to go to a theatre must give very minute directions to their driver or they are likely to be driven off to the Prince of Wales' by one of Mr. Roberts zealous adherents."

GOSSIP.

Ira G. Taylor, proprietor of the Taylor House at Waddington, N. Y., sends a communication to THE MIRROR in which he denies that Annie Clark Houson recovered $45 back salary against Harp r Taylor, and also declares that he was never manager of A Circus Girl company at Portsmouth, Ohio

A Missoula, Mont., paper announces an arrangement by which Manager John Maguire will star Daniel E. Bandmann.

Harry W. Callender, now in advance of Aristocracy, has been engaged for next season by Daniel Frohman as business-manager of The Fatal Card.

The Twelfth Night Festival proved a social and pecuniary success at Carnegie Music Hall on April 25. The performers in the pantomime were members of the Camille d'Arville Opera company. The actors in the various scenes of the festival performance were grouped in a semicircle on the stage, while behind and above them were stationed the chorus and the orchestra. The cantata was composed by Edward Tuckerman Potter. The proceeds are to go to the Free Home for Incurables.

J. Wesley Rosenquest and others have signed contracts for the lease of the new Harlem theatre which they are to manage next season. It is estimated that $400,000 will be expended in the erection of the building. The site is that now occupied by the buildings Nos. 245, 247 and 249 West 125th Street, and No. 258 West 125th Street. The new theatre is to be opened to the public about Oct. 1.

Meyer Brothers and Company, who aim to make their establishment the headquarters for all new French and English publications, foreign photographs, and imported novelties, will move on May 1 to 1,127 Broadway, between Twenty-fifth and Twenty-sixth Streets.

Theodore L. Hays, resident manager of Jacob Litt's New Metropolitan Opera House, Minneapolis, says that Ysaye, the violinist, appeared in that theatre to a large and fashionable audience, and that the receipts exceeded $2,000.

The close of the engagement of The Old Homestead at the Star Theatre was made notable by the announcement of the retirement from the stage of Denman Thompson, who has so long been identified with that remarkably successful play. Mr. Thompson is sixty-two years of age, and has spent nearly forty-five years in professional activity.

Carrie Radcliffe will play Grace Harkaway in the London Assurance production at the Girard Avenue Theatre, Philadelphia, this week.

Manager Sparrow, of Montreal, will put Jack Harkaway on the road next season. He bought the title years ago from Hernandez Foster, and he has had an entirely new play written, the scene of which is laid during the Spanish revolution.

J. M. Colville's performance of Svengali in Trilby on the road is pronounced by the critics to be a powerful and artistic characterization.

Nat M. Wells has just closed a successful season with Gus Hill, and has been engaged for a well known farce comedy attraction for next season.

J. M. Hyde having closed season as business manager of the Ship of State company has gone to his farm at Leonardsburg, Ohio.

Odell Williams has signed with Charles Evans for The Heart of Maryland, which will be produced next season at the Herald Square Theatre.

W. J. Fleming, manager, will reopen the Lee Avenue Academy, Brooklyn, on May 13, under the name of The Phoebus, with Camille d'Arville and her company in Madeleine. New methods will prevail in this theatre, which will be conducted as a first-class house.

J. E. Dodson sailed for England last Saturday on the *Mohawk*. He has arranged to transfer his services from Daniel Frohman to Charles Frohman, and will play next season at the Empire Theatre.

Frank L. Perley, manager for Fanny Davenport, will arrive in New York on May 20.

Florence Roberts is reported to have made a substantial hit as Swipes, the newsboy, in A Bowery Girl at Chicago.

The early close of the vaudeville combination season enables Mr. Keith's continuous-performance circuit managers to get their pick of the stars. The Union Square has already secured Lottie Gilson, McIntyre and Heath, Le Clair and Leslie, all of Weber and Field's company, to appear this week.

Frederick Paulding made a decided success as Cassius in Manager George Holland's revival of Julius Cæsar at the Girard Avenue Theatre in Philadelphia. The *Evening Telegraph* said that his performance "was finished, spirited and almost brilliant." There was a directness and a completeness about the conception that has rarely been excelled. Mr. Paulding realized, as few actors do, the great saving virtues that can be conferred on Cassius, in the quarrel scene with Brutus, and allowed the envious, bitter, cynical plotter to reveal the heart beneath the outward show;—the heart hungry for one friend's love, inspired with an integrity less simple and an honor less noble, than the lofty virtues of a Brutus, yet honest in its purpose, even while unscrupulous in its patriotism. And when Antony, mourning over Cæsar's dead body, ventured on reproaches to his slayers, Cassius' vehement outburst, 'Antony' was wrought up to with as fine a bit of by-play and expression as the part has had in years. The character was all of a piece down to the dramatic death scene, and made the laurel crown that Trebonius laid upon the dead man's brow as fitting for the actor as it was for the general."

Watty Hydes, having closed season with A Trip to Chinatown, has joined Pauline Hall for the rest of her tour. Mr Hydes has not decided on his plans for the Summer.

Mary Hampton, Ella Hugh Wood, and Carrie L. Keeler will sail for Europe together.

Edwin Arden has been engaged by Joseph Brooks to play leading comedy roles in William H. Crane's company next season. Meanwhile Mr. Arden will originate a part in William Gillette's new war play, Secret Service, to be produced on May 13 in Philadelphia.

Dottie Neville has signed with E. E. Rice to play a prominent part in one of his propuctions next season, and also to play at Manhattan Beach with his company during the coming Summer. During the three weeks' absence of Edith St. Clair from the 1492 cast, Miss Neville assumed the part of Bridget Murphy.

James M. Brophy holds one of the quickest engagements made for next season. He had one minute's interview with W. A. Brady at his office and was immediately engaged for leading business.

W. D. Hanbury has been engaged by Manager Piton to succeed J. K. Hackett as Count de Neipperg in Madame Sans Gêne for the rest of the season.

Will E. Culhane was granted an absolute divorce from Belle Emerson by Judge Valliant at St. Louis, Mo., on April 22.

Louise Eissing has signed for the prima donna roles at the Castle Square Theatre, Boston, for the Summer season of opera.

Charles Kirke has been engaged for one of the principals in Estelle Clayton's production of The Viking.

Madame Cottrelly has given up her house in New Rochelle and moved into apartments overlooking Central Park.

OBITUARY.

Gustav Freitag died last week in Weisbaden. He was famed as a scholar, poet, novelist, critic, playwright, editor, soldier, and publicist. He was born in Kreuzburg, Silesia, in 1816, and had lived in retirement in Weisbaden for several years. Freitag's early education was acquired at the Gymnasium of Oels, which he entered in 1829 at the age of thirteen. He began the study of German philology under Hoffmann at the University of Breslau in 1835, and continued it with Lachmann at the University of Berlin, where he was given the degree of Doctor of Philosophy in 1838. Between this time and 1848 he was connected with the University of Breslau, as an instructor in German language and literature. He had gained notice as the author of The Bridal Journey, a comedy, and a volume of short poems when, in 1847, in connection with Julian Schmidt, he undertook the management of the political and literary newspaper, *Die Grenzboten*, in Leipzig. He continued his literary work, putting forth in succession two society plays, Valentine and Count Waldemar, and following them with a psychological drama, The Scholar. In 1854 his greatest piece, The Journalists, was first produced. It is still one of the most popular modern society dramas on the German stage. Another play from his pen, The Fabii, appeared in 1859. Freytag's first great novel, "Soll und Haben," appeared in 1858. In 1859 it appeared in English under the title "Debit and Credit." This work has become a classic. A second novel, "The Lost Manuscript," appeared in 1864. One of Freytag's most noted works, "The Technique of the Drama," was written in 1863. It recently appeared in English. In 1862 Freytag began his famous series of connected historic tales, describing German life from the fourth to the nineteenth century. These works were based on careful research and are very valuable. In 1870 Freytag published a biography of his intimate friend, Karl Mathy. He continued to edit *Die Grenzboten* for twenty-three years, when he went over to a new journal called *Im Neuen Reich*. It has been given to a few men to distinguish themselves in so many intellectual fields as those in which Freytag has been eminent.

Professor Heine, a blind violinist, died in St. John, N. B., last Tuesday from a stroke of apoplexy, just as he was about to open a concert.

Harry B. Halderman, the leader of the orchestra at the Bowdoin Square Theatre, Boston, died last Thursday at his home, 42 Bowdoin Street. Mr. Halderman had been ill for twelve weeks, and lung trouble was the cause of death. Mr. Halderman was about thirty-five years of age, and was born in Philadelphia. His father was the late ex-Alderman Cyrus Halderman. He had been with Manager Atkinson for a number of years, and had been the leader at the Bowdoin Square ever since the theatre was opened. Previous to that he had been orchestra leader at the Lynn Theatre and at the Windsor, as the present Grand Dime was formerly named. He was a fine musician and a pupil of Bernard Listemann, the violinist. Mr. Halderman had many friends among theatrical people, and was a young man of sterling character and happy disposition. He was a member of the Lynn Lodge of Elks. He leaves a widow, and his mother also survives. Mr. W. J. Blair is in charge of the Bowdoin Square Theatre orchestra at present.

Mrs. Jerome Sykes (Agnes Sherwood) died in childbirth at her residence, 47 West Thirtieth Street, last Thursday. The last engagement of the deceased was in The Passing Show at the Casino. Mr. Sykes, who is stage-manager of The Bostonians, was in Minneapolis at the time of her death.

Thomas W. Winnett, father of George W., Lottie and Thomas H. Winnett, died on Sunday at his residence, No. 61 Orient Avenue, Brooklyn, E. D., aged eighty-nine years, five months and sixteen days. The funeral will be held from the residence on Wednesday at 2 o'clock P. M.

Charles W. Fish, the noted bareback circus rider, died on Sunday in Chicago of blood-poisoning.

Mrs. E. A. C. Hatch, mother of Margaret Hatch, of Lillian Lewis' company, died on April 22 at the Pennoyer Sanitarium, Kenosha, Wis.

Mrs. William H. Dutcher (Caroline Rose Fuller) died recently at Cottage City, Mass., of heart disease, aged forty-six. The deceased and her husband were known on the stage years ago as Charlie and Carrie Austin, "lightning zouave drill artists." The deceased leaves besides her husband a son and an adopted daughter.

Thomas M. Wheeler died at his home, No. 224 East Twenty-seventh Street, New York, on April 26. He was a member of the Players Club.

Rose Fischer, wife of Emil Fischer, of the German Opera company, died on April 26, at her home, No. 140 West Forty-ninth Street, in this city. She was born in Mayence in 1834, and in Germany was a successful actress in tragedy. She retired from the stage ten years ago.

Charles J. Belknap, manager of the Auditorium Theatre, Bridgeport, Conn., died at Dr. Haynor's gold-cure institute at White Plains on April 27.

Madame Alexandre Dumas, a note of whose death was published in THE MIRROR recently, died of paralysis, in her sixty-ninth year. The deceased was a Russian, and was born in Moscow. Her maiden name was Nanine de Knorring, and when she married Dumas she was the widow of M. Navischkine.

Billy Williams, a negro comedian, died in Washington, D. C., of consumption recently. He was quite a favorite of the patrons of the Theatre Comique, now Kernan's Lyceum when that house was under the management of John P. Rogers and Budd O'Neal and Company. His last professional engagement was with Walter Sanford in Life for a Lash. He traveled under the name of Jake Budd, Jr.

MUSICAL NOTES.

"Pretty Rosie Kelly," a song by C. C. Miller, "The Old Back Stairs," a song and chorus, words by J. Stevenson and music by Albert W. Brown, and "A Fifth Avenue Belle," a song, words by M. F. Tomsen and music by George Rosey, are the latest publications of the Widmer-Stigler Music Publishing Company, New York.

"His Only One," a song written and composed by M. Harry Michaels, is sung with great success by Theresa Vaughn. It is published by the Michaels Publishing House, Chicago.

Sissieretta Jones (the Black Patti) is meeting with remarkable success in her German tour. The Berlin critics praised her almost extravagantly, and almost without exception they protested against the adjective "black," which they said libeled her "delicately bronzed complexion."

Eugene d'Albert, the pianist, has been appointed Court Kappelmeister at Weimar, the position once held by Liszt. He is the first musician of English birth to hold such a place in Germany.

A concert for the benefit of the talented singer, Madame Romaldi, will be given at Hardman Hall on Monday evening, May 20. The volunteers include Adelaide Dinelli, the violiniste; Louise Gerard, Albert Thies, James Clarence Harvey, Howard Paul, Charlotte Bradford, Josef von Hartzmann, and Max Liebling.

Parry and Von den Berg will open an English opera season at the Grand Opera House on May 20 with a production of Sir Jules Benedict's The Lily of Killarney, an operatic version of The Colleen Bawn.

'95-96 and after—that laughing success,

O'HOOLICAN'S MASQUERADE

A comedy in three acts by Frank Dumont, introducing the well-known comedians,

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In conjunction with the celebrated German comedian,

W. B. WATSON

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AT Liberty for Costuming and Wardrobe Work. Late with Keith's opera. Mrs. J. RIVERS, 327 Marshall Street, Philadelphia, Pa.

HERE AND THERE.

A new play that has just been launched on the troublous theatrical sea has a novelty in the shape of a bicycle race, on which the fortunes of both hero and villain are staked. This is a departure from the now ancient horse-race, and will probably have as many imitations as that had.

—

Another new play—farce-comedy, I believe—is entitled The Gold Cure. Is this a sequel to Ten Nights in a Bar-Room?

—

And now somebody is trying to prove that Du Maurier didn't write "Trilby" after all. What shall we do about it?

—

Why don't our comedians get some fresh jokes instead of regaling their audiences with time-worn witticisms? Last week I heard an alleged up-to-date humorist go through his act at a prominent variety theatre, and barely one of his stories was new. It is a little monotonous to sit in a theatre and hear a number of stories—sometimes funny and oftener not—that one has read in the papers for six weeks past.

—

I have discovered a ballet girl who spells her name "Helyn." Next! (This is for the special benefit of Judge "Biff" Hall.)

—

How rare and fine a gift is a good stage presence. Of course, there are a number of players who carry themselves well before the footlights, but I mean that dignity of bearing that compels respect from the entire audience, that lofty mien and regal dignity which comes naturally to so few and which when "laid on," as some actors do it, is so ludicrous. Compared with this endowment of authoritative action, personal appearance, *i. e.*, beauty, height, and other physical attributes, pale into insignificance. Madame Janauschek is a most notable example of this fact. While on the stage she always fills it completely—not to detract from the other players; but her bearing is so full of nobility and her presence so magnetic that she always impresses one with the depth of her genius and the breadth of her dignity.

—

A funny incident in the production of The Two Orphans last Monday night was the determination of the snow. It was one of the most persistent storms I ever saw. It was all right in the street scene, of course, but in the next act—Henriette's chamber—it kept on coming down in fits and starts, and in the succeeding scene in the courtyard of the prison, a few flakes of this same snow would drop every little while.

—

By the way, I wonder if The Two Orphans will ever wear out? I don't believe there was an empty seat at the Grand last Monday night when the engagement opened.

—

Agnes Sherwood, who died last week, was one of the daintiest and most refined male impersonators I ever saw on the stage. She was always bright but never obtrusive, and her singing of "Somebody Loves Me" was very sweet and sympathetic.

—

A correspondent sends me a clipping regarding a certain well-known advance agent who is also the husband of one of our cleverest soubrettes. The clipping speaks of the agent's success in the theatrical business and goes on to say: "Charlie was always a great one at managing tours. Even in his very early days when we went to Sunday school together he had a little tour of his own. We always started in about two months before Christmas to polish up our attendance in readiness for the annual Christmas tree. Charlie, I noticed, wasn't as particular as myself and only showed up about every third Sunday. But Charlie knew his little route book, because he got three Christmas presents that year. He had been distributing his favors. The first Sunday it was the Baptist, the second the Methodist, and the third the Congregationalist. Then he'd tour them all over again." And my correspondent winds up by remarking, "No wonder Charlie got on in life." Charlie certainly was an enterprising youth, and I don't believe he has lost any of that quality now.

—

An English dramatic paper—the *Stage*, I think—contained an advertisement recently for "A few useful young men and women for the ghost business, to parade on the outside and make themselves useful." On this side of the water if the ghost walks inside, or rather behind the scenes, that is enough to satisfy everybody.

—

I have another letter from the lady with the Trilby foot—the same one who was awarded the diamond shoes with gold buttons on—no, it's just the other way. She says that the judges in the competition were three shoe dealers, and furthermore she sends me the measurement of her Trilby, which I give herewith, so that she who reads may know how near she comes to pedal perfection.

MEASUREMENTS:

Last 4 D,
Ball 8,
Waist 6⅞,
Instep 4½.

The lady adds that "If you will take the trouble to go to some shoe firm in your city and show them the measurements, I know they will tell you the owner of such measurements possesses a perfect foot." I haven't done this, for I never take trouble if I can help it; I'd rather take the lady's word for it. The judges say her foot is perfect, and she says so herself, so why should I concern myself further? This being said, there is nothing more to say. Oh, I nearly forgot to give the lady's name. It is Thalia.

—

During the past week your Observer, in common with many other unhappy mortals, has been in the midst of moving. Oh, what horrors that word implies! Who ever invented such an institution? A most noticeable but not altogether remarkable thing about the men who dismantle your house and assist in destroying your furniture is the fact that they possess an abnormal thirst. One of them observed last week, while sitting on a pile of lace curtains and fanning himself with a pie-pan that he was "awful dry." An innocent member of the family handed him a glass of water. Imagine his disgust!

A curious aspect of this moving is that when these home-despoilers get to a certain point, *i. e.*, the thirsty point, one must produce the price of refreshment or remain in chaos, and of course the aforesaid refreshment is not calculated to steady the nerves or strength of the imbibers. Consequently one's lares and penates suffer, but this boomerang business must be gone through with several times a day until the last article has been unloaded.

It is not a good thing for one's temper to behold one's desk tipped over on the floor, to see a good-sized piece gouged out of the book-case, or a lot of one's favorite books spilled on the sidewalk, to say nothing of hearing a case of dishes crash in the hall; but all these are a part of moving, and I presume nearly everyone has gone through the same experience. I set down these facts in my wretchedness, knowing I shall strike a sympathetic chord somewhere.

THE OBSERVER.

PAUL GILMORE.

Paul Gilmore, leading man with In Old Kentucky, is pictured on the first page of THE MIRROR this week. Mr. Gilmore is an actor of marked ability, with persistent and tireless industry, and his determination to succeed will no doubt eventually give him a proud place in the theatre. When his age is considered, it may be said that he has already achieved remarkable success.

"I did not drift into the profession," says Mr. Gilmore, "but gave up bright prospects in other lines, and chose the theatre because I believed it to be what I was best suited for, and a career in which seemed to offer me the greatest promise. My first really successful work was done some years ago as leading man in Only a Farmer's Daughter, in which in the South we were very successful in a business way and enjoyed social recognition from the appreciative Southern people. Later in the same season that well-known manager, Jacob Litt, after seeing my work, engaged me for his Minneapolis and St. Paul stock company.

"After a successful Summer, Mr. Litt gave me the fine comedy part of Sergeant O'Shea in The Ensign. The next Summer I again went into the Minneapolis and St. Paul stock. I rejoined The Ensign the following season, this time also doubling the Admiral, and stage-managed the play. The next Summer I had an eight-weeks' season at the head of a stock company of my own in Chicago, and this was followed by a sort of picnic engagement in producing a repertoire at Summer resorts. In the Autumn I joined Mr. Litt again, this time as leading man in his production of In Old Kentucky."

It will be seen that Mr. Gilmore has been very busy, never having been out of an engagement for more than a month since he entered the profession, and then, as he says, only to rehearse for another engagement. This is a record to be proud of. Mr. Gilmore is conscientious in all that falls to him, to the best of his ability, without regard for the prominence of the part or the time and labor required to elaborate it. Mr. Gilmore, among his professional friends, is called a lucky man. He is very popular with his associates and with the public, especially in the Western cities where his work is so well known. Although himself a Western man, Mr. Gilmore makes his home in New York. He is twenty-four years old, and was born in Milwaukee. He has made his own way since he was ten years old. He worked in the insurance business until he was twenty years of age, appearing occasionally in amateur performances, until he regularly entered upon theatrical work

NORTHAMPTON'S THEATRE CONTROVERSY.

Nearly three years ago Edward H. R. Lyman, a wealthy resident of Brooklyn, erected in Northampton, Mass., his native town, in which he passes his Summers, a handsome building called Lyman Hall, as a memorial to his son. Mr. Lyman proposed at the time to guaranty all running expenses of the hall for three years, at the end of which period the building was to go to the city of Northampton, and its control to be vested in a board of trustees composed of Mr. Lyman or his heirs, the Mayor of the city, the President of Smith College, and two others, to be elected by a majority of the board upon the occurrence of vacancy.

All profits arising from the Hall were to go to the city, which should in turn make up any deficiency in expenses after the expiration of three years. The only restriction placed on the gift to the city was that the hall should not be used for any partisan political purpose.

In order that Northampton might legally accept the property, a bill was recently introduced into the Massachusetts Legislature to confirm the gift. This bill has been opposed by several persons in Northampton, as alleged, without cause. It is said that those who have opposed it are politicians who resent the prohibition of use of the hall mentioned. The clergymen of the city have discussed the matter in their pulpits, and a majority of them have favored the acceptance of the building. The matter was still undecided at last accounts.

AMERICAN SOCIETY OF SCENIC PAINTERS.

The scenic studios have been put in order for the Spring and Summer season.

Arthur Voegtlin is painting the stock scenery for Proctor's new theatre.

D. Frank Dodge, at the Herald Square Theatre, is painting The Mimic World. The Derby Mascot, at the American last week, is his work.

Richard Marston's work is to be seen this week in Wilson's Devil's Deputy, Trilby, and Little Christopher Columbus.

George Heineman is at the Star with the English Opera company.

Joseph Physioc is under salary at the Garrick.

Ed. Unit at the Empire is busy with the Frohman productions. The Foundling at Hoyt's is from his brush.

Ernest Albert's interiors are seen at the Fifth Avenue in Crane's His Wife's Father. He is at work on models for a new play soon to be announced.

Henry E. Hoyt is well represented in the scenery of La Perichole at Abbey's.

Hugh L. Reed, Frank Rafter, Homer Emmens, and — King painted the scenery for Captain Paul at the Fourteenth Street Theatre.

L. W. Seavey has just delivered a built interior at Daly's Theatre, and will follow it with a realistic street next week.

Harley Merry is busy with preparations for the coming busy season.

THE COULDOCK BENEFIT.

The executive committee of New York and Brooklyn managers having in charge arrangements for the benefit performance to be given in compliment to C. W. Couldock have arranged the main features of that event.

The Rivals will be produced with Joseph Jefferson as Bob Acres, Nat C. Goodwin as Sir Lucius O'Trigger, William H. Crane as Sir Anthony Absolute, Henry Miller as Captain Absolute, De Wolf Hopper as David, Thomas Q. Seabrooke as Fag, Thomas W. Keene as Falkland, Mrs. John Drew as Mrs. Malaprop, Viola Allen as Lydia Languish, and Nellie McHenry as Lucy. Mr. Jefferson will direct the rehearsals in this city.

An auction sale of seats and boxes will be held at the Fifth Avenue Theatre on Tuesday, May 14. The auctioneers will be the actors of the cast. As this sale will probably draw a large audience, admission will be only by tickets to be obtained of members of the executive committee, or on application at the theatre.

COURTENAY THORPE'S STARRING TOUR.

Among next season's attractions one that will command attention is the company headed by Courtenay Thorpe, under S. Goodfriend's management. Mr. Thorpe is an artist of remarkable versatility, power and artistic skill. For seven years he was Rosina Vokes' leading man, and he filled that post admirably. More recently he has revealed great ability in interpreting roles having the tragic quality, although before he joined Miss Vokes he was well known on the English stage as a scholarly Shakespearean actor.

As Oswald in Ghosts Mr. Thorpe gave a performance of marvellous vividness and strength which drew forth the heartiest commendation from discriminating critics, and won an eloquent tribute from W. D. Howells.

It is not as an actor only that Mr. Thorpe has won distinction. He is a fine stage-manager, and he possesses literary accomplishments of a high order. His dramatization of Kipling's "The Light that Failed" has been crowned with success wherever it has been seen.

Mr. Thorpe will open his starring season in a new play from his own pen, entitled The Story of a Sin. His repertoire will also include Ghosts and other plays. The principal member of his support will be Ida Jeffreys-Goodfriend, an experienced and gifted actress, who has been at various times in the companies of A. M. Palmer, Augustin Daly, Richard Mansfield and others. Mrs. Goodfriend, after a retirement of several seasons, emerged last season and made a deep impression as Mrs. Alving in Ghosts.

Mr. Goodfriend, the manager of the company, is well known in newspaper and theatrical circles. He was associated for several years with Charles Frohman and Richard Mansfield, and he has made his mark as a capital press agent and an energetic manager.

EMPIRE SCHOOL'S SPECIAL MATINEE.

The Empire Theatre Dramatic School special matinee has been postponed from Thursday of this week to Tuesday of next week. The proceeds of this performance are to be devoted to establishing one or more free scholarships in the school.

Director Nelson Wheatcroft announces an interesting programme, two features of which will be novelties. The opening piece is Edgar Poe, a one-act play by Henry Tyrrell, the well-known litterateur and poet. The scene is laid at Poe's cottage, Fordham, in 1849. The characters include Poe, the comedian William Burton, the publisher Grissell, Virginia Poe's mother Mrs. Clemm, and Helen. Mr. Wheatcroft will represent the poet, and the other parts are to be filled by Alfred Fisher, E. Y. Backus, Lillian Ohles, and May Montedonico.

Another new piece to be given on this occasion is The Cup of Trembling, by A. E. Lancaster, in which Walter S. Hale, Herbert Flansburgh, F. W. Hill, Grace Reals, Reta Villers, and Eadith Randolph will appear. The scene is laid in a Florentine villa in 1478. The Three Miss Biddles will be given by request.

MANY MANAGERS AT McCONNELL'S.

McConnell's Theatrical Exchange, occupying the first floor of Abbey's Theatre Building, is just now the congregating place for a large number of managers. Among those that make their headquarters there are John P. Slocum, Edward L. Bloom, Irvin Hopkins, George J. Appleton, J. Charles Davis, W. B. Gross, James W. Treadwell, W. J. Tilton, George B. McLellan, Duncan B. Harrison, Frank L. Perley, Robert Downing, David Henderson, James Taylor, Creston Clarke, Kirke La Shelle, Arthur F. Clarke, James R. Waite, Sherman Brown, Sam Kingston, Frank KcKee, William A. Brady, Julian Magnus, George Brennan, Archie McKenzie, Thomas Q. Seabrooke, Jake Rosenthal, William R. Hayden, J. J. Buckley, Otis Skinner, Fred. C. Whitney, John Warner, James Jay Brady, William F. Connor, Colonel Sinn, and Augustus Pitou. A large number of the out-of-town managers receive their mail, telegrams and cablegrams through McConnell's Exchange. It is, in point of fact, one of the largest exchanges in the world.

PLAYS AND PLAYERS.

Charles C. Stumm, well known as a vaudeville manager—having successfully managed the Henry Burlesque company and the May Russell company—will take out next season a musical comedy called Plays and Players. It is said to be a piece a little out of the ordinary and lively from start to finish. It will be filled with good specialties and will have plenty of comedy and music. Mr. Stumm will carry two sets of scenery, and will put the comedy on in elaborate style. His lithographic work will be from W. J. Morgan's establishment. His other printing will be from the Enterprise Company. Some well-known vaudeville and comedy artists have been engaged, such as Delmore and Wilson, Frank Latona, Annie Whitney, Richie Foy, Vedder Sisters, Kitty Wells, Thomas M. Haley, Al. H. Weston, the Russell Sisters, W. H. Stedman, and Della Clayton. Herbert Dillea is to be the musical director, and F. N. Strauss will act as advance representative. A long season has been booked, opening at the Park Theatre, Indianapolis, late in August. Mr. Stumm and his wife will spend the Summer at their home in Painesville, Ohio.

AT THE AMERICAN EXCHANGE.

The manager of the popular American Theatrical Exchange reports that more than twenty attractions were placed in city theatres for Spring dates by that institution. Among the managers who used the Exchange either to secure attractions or open time were Augustus Pitou, John E. Warner, J. J. Buckley, William Connor, John P. Slocum, Wagenhals and Kemper, H. P. Tissot, C. A. Bradenburg, and W. W. Morton. Edward J. Abram, John W. Dunne, L. W. Seavey, and Frank Murray have secured desk-room at the American Theatrical Exchange, and will make their headquarters there.

DO YOU WANT AN ENGAGEMENT?

Professional cards in THE MIRROR furnish the best medium to make known to managers the wants of actors. Every manager reads THE MIRROR, and the professional who wishes the fact known that he or she is open to an engagement must realize the advantage of placing name, line of business and address where it will reach the eye of the men who are forming companies. It is a certain and unrivalled medium of communication. Managers consult THE MIRROR'S professional card columns as a directory. The rate is $1 a line for three months.

SHAKESPEARE SOCIETY DINNER.

The Shakespeare Society of New York will hold its final dinner and literary session of the season at Morello's on Thursday evening. The paper of the evening, which is entitled "Shakespeare's Silence," will be given by Albert R. Frey.

CUES.

Charles Dickson will be seen in The Mimic World, but he has no intention to give up starring. He has strong belief in the comedy Other People's Money, and he will produce it next season with an excellent company. Mrs. Pacheco, whose Incog Mr. Dickson presented very successfully, is writing another play for him. It will be acted for the first time during Mr. Dickson's engagement in San Francisco. Junius Howe is to be his manager. Mr. Dickson is a comedian of admirable talents.

W. B. GROSS: "The Shore Acres company number one will close a most prosperous season on June 1, and the number two company will close on the 18th inst. I may go to Europe this Summer; if I do I shall visit the Eternal City, and I am now studying Italian to that end."

☞ The largest circulation of any dramatic paper and the biggest return can be had from MIRROR professional cards. $1 a line for three months.

W. B. SEESKIND: "With the coming of the zephyrs of balmy Spring, the American Theatrical Exchange begins to have the bustle and activity that foreshadow the influx of out-of-town and traveling managers. I have received enough applications for desk-room to fill a dozen exchanges. In a few weeks there will not be a busier place in the city than our offices."

ELMER GRANDIN: "We shall play Slaves of Gold next season, for it has proved to be a very good property. The season of 1896-7, however, we shall make a change, and will produce a number of romantic plays in the high-class theatres. We have signed a contract with William T. Fennessy for five years, and he will have sole charge of our business."

☞ The cost of a professional card in THE MIRROR is a trifling matter when a season's engagement is at stake.

A benefit was tendered the Gravesend Bay Yacht Club at Ulmer Park on Monday evening of last week by W. H. West, George H. Primrose, and their company. An audience of over 3,000 attended—the admission being one dollar. A banquet followed the entertainment, and Messrs. Primrose and West each received a scarf-pin emblematic of the flag of the club, studded with diamonds, rubies and sapphires. A ball concluded the evening's pleasures.

Jesse D. Burns will manage the Summer dramatic entertainments at Ontario Beach.

Otis Skinner, who has recently closed his first season as a star, and who has crowned his professional success by entering matrimony, is an ambitious young actor whose achievements this season are an earnest of prouder work to follow. Mr. Skinner, while he is artistically wedded to the classic forms of the drama, has yet shown an enterprise in seeking new roles on high lines that should endear him to the American dramatist and all admirers of originality. Among aspiring young actors there are too few who care to experiment with new plays, and as one of the younger generation of stars who is striving to originate, Mr. Skinner deserves commendation.

Joseph Garland, for many years identified with minstrelsy as musician, vocalist, stage-manager, treasurer, and in other capacities, and for the past six years with Primrose and West, is now the general manager of their organization. Mr. Garland is worthy of the position, and his many friends will wish him every success in it.

☞ $8.75 and your name, line of business and address will give you one of those double-column, black faced cards for four weeks in THE MIRROR'S advertising columns.

Manager Harry Williams will close season in A Bowery Girl at Minneapolis in two weeks. He will open next season on Aug. 12 in Chicago, and intends to go to the Pacific coast.

Vera Altman, who closed season with the Robin Hood Opera company, with which she performed a dancing specialty, sailed for Sweden last Saturday on the *Furnessia*. Miss Altman will remain in Sweden during the Summer.

When the members of the German Opera company visited Kansas City, recently, they went to the Grand Missouri Hotel, where quarters had been engaged for them. The table did not suit the musicians, and fifty-eight of them left the hotel after eating one meal. Six remained over night, but left in the morning after breakfast. The proprietor of the hotel brought suit for $300 for the board of the company, and rather than be forced to go to Kansas City for the trial, Manager Damrosch paid $100 to compromise the claim.

☞ Nothing succeeds like success. Send $3 and your name and engagement for next season can appear in a two-line display card for three months in THE MIRROR.

Ethel Marlowe has signed with Jacob Litt to appear in the special production of A Yenuine Yentleman on May 20.

Josephine Morse, the popular leading lady of Pope's Theatre, St. Louis, stock company, severed her connection with that organization on Saturday, and will arrive in New York this week to make arrangements for next season.

Jenny Dickerson, prima donna contralto, who was specially engaged for the Farnham Opera company at St. Louis, to sing Ruth in The Pirates of Penzance for the benefit of the St. Louis Police Relief Association, is said to have made a pronounced success in that role.

"Parson" Davies and party, comprising Joe Choynski, Tommy Ryan, Jimmy Barry, Len B. Schloss, have gone to Asbury Park for the Summer.

☞ It pays to keep posted on one's own business. Better still to keep managers aware of your wants for next season. $3 will give you a one-half inch professional card for three months in THE MIRROR.

After a short season with Willie Collier in Who is Jones? Walter Perkins has gone to Maine for a week.

Helen Gurney and her son, Lester Gurney, Jr., the talented child-actor, have signed for next season with William Calder's Span of Life company.

A. F. Grant and George J. Southwick have composed and published a comic song called "There Are Others." The song is being sung by Alexander Clark, and has made quite a hit.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALABAMA (Clement Bainbridge, mgr.): Spokane Wash., May 7, Pendleton, Ore., 9, Walla Walla Wash., 10, Seattle 13, 14, New Whatcom 15, Vancouver, B. C., 16, 17, Nanaimo 18.

A BLACK SHEEP: Chicago, Ill., April 15—indefinite.

ADA RIGAN (Augustin Daly, mgr.): Philadelphia, Pa., May 6-11.

A BREEZY TIME (Fitz and Webster, mgrs.): Union City, Pa., May 7, North East 8, Westfield, N. Y., 9, Fredonia 10, Jamestown 11.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Boston, Mass. May 6-18.

A GAIETY GIRL: New York city May 7-June 1.

AUGUSTIN DALY'S COMEDIANS: Brooklyn, N. Y., May 6-11.

A BAGGAGE CHECK: Baltimore, Md., May 6-11.

A BOWERY GIRL (Harry Williams, mgr.): Minneapolis, Minn., May 5-11.

A COUNTRY SPORT (Peter F. Dailey: E. Rosenbaum, mgr.): Salt Lake City, Utah, May 10, 11.

ARISTOCRACY: Elizabeth, N. J., May 11.

AN AMERICAN HERO: Indianapolis, Ind., May 6-8.

BOYLE'S PLAYERS (M. J. Boyle, mgr.): Picton, Ont., May 6-11, Deseronto 13-18, Napanee 20-25.

BEN HUR (W. C. Clark, mgr.): Danville, Ill., May 8-10, Aurora, Ill., 12-14.

BUBB COMEDY (George H. Bubb, mgr.): Williamsport, Pa., May 6-11.

BALDWIN-ROGERS COMEDY: Atlanta, Ga., May 6-18.

BROOKS' COMEDY: Hartford, Conn., May 6-8.

COUNTY FAIR (Arthur G. Thomas, mgr.): Brooklyn, N. Y., May 6-11.

CROSS ROADS OF LIFE (Garrick and Collier, mgrs.): Philadelphia, Pa., May 6-11.

COUNTRY COUSIN: Altoona, Pa., May 10.

CHAUNCEY OLCOTT (Irish Artist; Augustus Pitou, mgr.): Cincinnati, O., May 6-11.

CORA VAN TASSELL: Philadelphia, Pa., May 6-11.

COON HOLLOW (C. E. Callahan, mgr.): Cleveland, O., May 6-11, Kent 13, Fostoria 14, Toledo 15-18, Detroit, Mich., 19-25.

CAPTAIN PAUL: New York city April 22—indefinite.

CORSE PAYTON (David J. Ramage, mgr.): Binghamton, N. Y., May 6-11, Cohoes 13-18.

DONSON'S PLAYERS: Wilkesbarre, Pa., May 6-8.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Boston, Mass., May 6-11, Woonsocket, R. I., 15, Chelsea, Mass., 16, Lynn 17.

EDWARD WARREN: Bangor, Me., May 6-18.

ELLINWOOD'S PLAYERS: Mechanicsville, N. Y., May 6-11, North Adams, Mass., 13-18.

EMILY BANCKER (Our Flat; Thomas W. Ryley, mgr.): Denver, Col., May 6-11.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 3-May 18.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Pueblo, Col., May 7, Salida 8, Leadville 9, Aspen 10, Grand Junction 11, Salt Lake City, Utah, 13, 14, Provo City 15, Ogden 16, 17, Greeley, Col., 20, Cheyenne, Wyo., 21, Kearney, Neb., 22, Grand Island 23.

E. H. SOTHERN (Daniel Frohman, mgr.): Troy, N. Y., May 7, 8, Buffalo 9-11, Philadelphia, Pa., 20-25.

FRIENDS (Arthur C. Aiston, mgr.): New Bedford, Mass., May 13, Plymouth 14, Lowell 15, New Britain, Conn., 16, North Adams, Mass., 17, Bennington, Vt., 18.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Jamestown, N. Y., May 7, Erie, Pa., 8, Girard 9, Ashtabula, O., 10, Lorain 11, Jackson, Mich., 13, Lansing 14, Bay City 15, East Saginaw 16, Pontiac 17.

FRANKIE CARPENTER: Salem, Mass., May 6-11, Worcester 13-18, Fitchburg 20-25.

FAST MAIL (Southern: J. B. Hogan, mgr.): Haverhill, Mass., May 7, Gloucester 8, Exeter, N. H., 9, Portland, Me., 10, 11.

FANNY DAVENPORT (Frank L. Perley, mgr.): Cincinnati, O., April 29-May 11, Chicago, Ill., 13-June 1.

FAUST (Griffith's; Ed. A. Church, mgr.): Seattle, Wash., May 6, 7.

FREDERIC BOND (Shaw and Bradford, mgrs): Washington, D. C., April 29—indefinite.

GIFFEN-NEILL STOCK: St. Paul, Minn., May 6-11.

GORDON AND WELLS' PLAYERS: Fostoria, O., May 6-11.

GREEN GOODS MAN (W. E. Gorman, mgr.): Pittsburg, Pa., May 6-11, Philadelphia 13-18, Brooklyn, N. Y., 20-25.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Newark, N. J., May 6-11, Brooklyn, N. Y., 13-25.

HOWARD STOCK (John A. Preston, mgr.): Easton, Pa., May 6-11, Plainfield, N. J., 13-18.

HUMANITY (W. A. Brady, mgr.): Waterbury, Conn., May 7, Bridgeport 8, New Haven 9-11, Middletown 13, Norwich 14, Northampton, Mass., 15, Springfield 16, 17, Holyoke 18, New York city 20-25.

HOWARD WALL'S IDEALS: Hamilton, Ont., May 6-11, London 13-18, Chatham 20-25.

HANDS ACROSS THE SEA: Rochester, N. Y., May 6-11, Montreal, P. Q., 13-18.

HOYT AND SHANNON'S PLAYERS: Laconia, N. H., May 6-11.

HALLEN AND HART (James Jay Brady, mgr.): Detroit, Mich., May 6-11, Buffalo, N. Y., 13-18, Toronto, Ont., 20-25.

HOLDEN COMEDY: St. Louis, Mo., May 6-11.

HEYWOOD'S CELEBRITIES (Wm. Heywood, mgr.): Carthage, Mo., May 7.

HARRIGAN'S STOCK (M. W. Hanley, mgr.): Brooklyn, N. Y., May 6-11.

INDIAN HERO: Wilkesbarre, Pa., May 6-8.

IDA VAN CORTLAND: Guelph, Ont., May 6-11, Detroit, Mich., 13-18.

JOE OTT (A. H. Westfall, mgr.): Brooklyn, N. Y., May 6-11.

JOSEPH HAWORTH: Providence, R. I., May 6-11.

JOHN D'ORMOND: Mendota, Ill., May 6-11.

JAMES B. MACKIE (Grimes' Cellar Door): Syracuse, N. Y., May 6-8, Wilkesbarre, Pa., 9-11, Philadelphia 13-18.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Gouverneur, N. Y., May 6-11.

LITTLE TRIXIE (Fred. Robbins, mgr.): Indianapolis, Ind., May 9-11, Peru 13, Logansport 14.

LILIPUTIANS (Rosenfeld Bros., mgrs.): Kansas City, Mo., May 6-11.

LAMBERT AND WILLIAMS PLAYERS: Wells, Minn., May 6-11.

LEWIS MORRISON (E. J. Abram, mgr.): Plainfield, N. J., May 7, Yonkers, N. Y., 8, Peekskill 9, Newburg 10, Poughkeepsie 11.

LYCEUM COMEDY: Portland, Me., May 6-8, Augusta 9, 10.

MILK WHITE FLAG: Hartford, Conn., May 10, 11.

MAUD ATKINSON: Decatur, Ill., May 6-11.

MAUDE HILLMAN (W. G. Snelling, mgr.): Hornellsville, N. Y., May 6-11, Corning 13-18, Binghamton 20-25.

MARIE JANSEN: New York city, May 6-11.

MME. RÉJANE (Henry E. Abbey, mgr.): Chicago, Ill., May 6-11, Boston, Mass., 13-25.

MINNIE SEWARD: Elmira, N. Y., May 9-11.

MILTON NOBLES (Charles C. Benton, mgr.): Auburn, N. Y., May 6-8, Utica 9-11, Wilkesbarre, Pa., 13-18.

MARSH'S PLAYERS: Southington, Conn., May 6-11.

MR. AND MRS. HOUGHTON: Port Hope, Ont., May 6-11, Lindsay 13-18.

MABEL PAIGE (M. A. Moseley, manager): Chattanooga, Tenn., May 6-11.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Chicago, Ill., May 6-18.

MME. SANS GENE (Augustus Pitou, mgr.): Brooklyn, E. D., May 6-11.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): New Haven, Conn., May 7, New London 8, Newport, R. I., 9, Middletown, Conn., 10, New Britain 11.

MARIE BURROUGHS (O. A. Bonta, mgr.): Boston, Mass., May 6-11.

NAT GOODWIN (George J. Appleton, mgr.): Milwaukee, Wis., May 6-8, Madison 9, Washington, D. C., 13-18, Baltimore, Md., 20-25.

NELLIE MCHENRY: Detroit, Mich., May 6-8, Cleveland, O., 9-11, Buffalo, N. Y., 13-18.

NEW YORK THEATRE CO. (Edwin A. Davis, mgr.): Van Wert, O., May 6-11.

NATIONAL STOCK (Petty and Allen, mgrs.): Bloomington, Ill., May 13-18, Galesburg 20-31.

OLIVER TWIST: Philadelphia, Pa., May 6-11.

PUDD'NHEAD WILSON: New York city April 15—indefinite.

PAWN TICKET 210 (J. M. Ward, mgr.): Buffalo, N. Y., May 6-11, Rochester 13-15, Auburn 16, Syracuse 17, 18, Brooklyn 20-25.

PECK'S BAD BOY: Brooklyn, E. D., May 6-11.

PAIR OF KIDS: Montreal, P. Q., May 6-11.

POLICE INSPECTOR: Manchester, N. H., May 6-8, New Haven, Conn., 9-11, New York city 13-18.

RICHMUND DRAMATIC: Schuyler, Neb., May 6-11.

ROONEY COMEDY: Topeka, Kan., May 10, Lawrence 11, Kansas City 13-18, Leavenworth 20, Atchison 21, Horton 22, St. Joseph, Mo., 24-25.

RUSSELL-PATTON PLAYERS: Chateauguay, N. Y., May 6-11.

RICE AND SHERIDAN'S PLAYERS: Menominee, Mich., May 6-8, Marinette 9-11.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Boston, Mass., May 6-11.

ROSE COGHLAN (John T. Sullivan, mgr.): Buffalo, N. Y., May 6-8.

RHÉA (Hortense Rhéa, mgr.): Rome, N. Y., May 7, Little Falls 8, Gloversville 10, Troy 13-15.

RICHARD MANSFIELD (John P. Slocum, mgr.): New York city April 23—indefinite.

SADIE MARTINOT: Boston, Mass., May 6-11.

SHARPLEY'S LYCEUM: Bolivar, Mo., May 6-11.

SIDE TRACKED (Jule Walters, mgr.): St. Joseph, Mo., May 7, Atchison, Kans., 8, Beatrice, Neb., 9, Lincoln 10, Glenwood 11, Creston, Ia., 13, Red Oak 14, Atlantic 15, Newton 16, Boone 17.

SHORE ACRES (Frank W. Conant, mgr.): Olean, N. Y., May 7, Rochester 8, 9, Geneva 10, Auburn 11, Utica 13, Syracuse 14, 15, Oswego 16, Binghamton 17, Wilkesbarre, Pa., 18.

SPOONER DRAMATIC: Canton, Mo., May 6-11.

SAWTELLE DRAMATIC: Springfield, Mass., May 6-11, Lawrence 13-18, Haverhill 20-25.

STUART ROBSON (W. R. Hayden, mgr): Ithaca, N. Y., May 7, Corning 8, Jamestown 9, Erie, Pa., 10, Canton, O., 11.

SI PLUNKARD (J. C. Lewis): Dayton, O., May 6-8.

STILL ALARM: New Haven, Conn., May 6-8, New Bedford, Mass., 9, Boston 13-18, Philadelphia, Pa., 20-25.

SHOT TRACKED (A. Q. Scammon, mgr.): Paterson, N. J., May 9-11.

TENNESSEE'S PARDNER: Philadelphia, Pa., May 6-11.

TEMPTATION OF MONEY: Philadelphia, Pa., May 6-11, Baltimore, Md., 13-18, Newark, N. J., 20-25.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Poughkeepsie, N. Y., May 7, Newburg 8, Middletown 9, Kingston 10, Hudson 11, Albany 13, 14, Troy 15, Schenectady 16, Little Falls 17, Utica 18, Herkimer 20, Watertown 21, Ogdensburg 22, Oswego 23, Syracuse 24, 25.

THE STOWAWAY: Waltham, Mass., May 7, Worcester 8, Manchester, N. H., 9-11, Portland, Me., 13, 14, Fairfield 15, Waterville 16, Belfast 17, Bangor 18.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

TRILBY (Eastern; W. A. Brady, mgr.): Baltimore, Md., May 6-10, Lynn, Mass., 11, Boston 13—indefinite.

TRILBY (Western; W. A. Brady, mgr.): Cleveland, O., May 6-8, Dayton 9, Columbus 10, 11.

THE TORNADO (Southern; Lincoln J. Carter, mgr.): Providence, R. I., May 6-11.

TRUE IRISH HEARTS: Philadelphia, Pa., May 6-11.

THE GIRL I LEFT BEHIND ME (Western; Charles Frohman, mgr.): Portland, Ore., May 6-8, Seattle, Wash., 9, 10, Tacoma 11, Boise City, Idaho, 13, Pocatello 15, Ogden, Utah, 16, Salt Lake City 17, 18.

TRIP TO CHINATOWN: Harlem, N. Y. May 6-11.

THOMAS E. SHEA: Harrisburg, Pa., May 6-11, Atlantic City, N. J., 13-18.

THE TELEGRAM: Athens, O., May 7, Circleville 8, Chillicothe 9.

THE FOUNDLING (Charles Frohman, mgr.): New York city Feb. 25—indefinite.

THOMAS KEENE (S. F. Kingston, mgr.): Erie, Pa., May 7, Olean, N. Y., 8.

THE SMUGGLERS (Wolford and Holmes, mgrs.): Grand Rapids, Mich., May 6-11, Detroit 12-18.

THE COTTON KING (No. 1, W. A. Brady, mgr.): Chicago, Ill., May 13-18.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Leavenworth, Kan., May 6-11, Topeka 13-18, Denver, Col., 20-25.

ULLIE AKERSTROM (Gus Bernard, mgr.): Greenfield, Mass., May 7, Athol 8, Worcester 9-11, Spenser 13, Thompsonville, Conn., 14, Southbridge, Mass., 15, Webster 16, Franklin 17, Attleboro 18.

UNCLE TOM'S CABIN (Davis'): New York city May 6-11.

UNCLE TOM'S CABIN (Smith's): Boston, Mass., May 6-11.

WILLIAM COLLIER (W. G. Smyth, mgr.): Boston, Mass., May 6-11.

WARDE-JAMES: Chicago, Ill., May 6-18.

WARD STOCK (Ralph A. Ward, mgr.): New Bedford, Mass., May 6-8, Wakefield, R. I., 9-11, Pawtucket 13-18.

WHITE SQUADRON: Chicago, Ill., April 22-May 11.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Danbury, Conn., May 6-11, Newburg, N. Y., 13-18, Long Branch, N. J., 20-25.

WILSON BARRETT: Washington, D. C., May 6-11.

W. H. CRANE (Joseph Brooks, mgr.): New York city Feb. 25—indefinite.

WILLIAM MORRIS (Lost Paradise; Gustave Frohman, mgr.): Chicago, Ill., May 5-11.

WORK AND WAGES: Grinnell, Ia., May 9-11.

OPERA AND EXTRAVAGANZA.

ALADDIN, JR. (David Henderson, mgr): New York city April 8-May 18.

ANDREWS' OPERA (George Andrews, mgr.): Rome, Ga., May 6-8, Macon 9-11, Augusta 13-18.

BOSTONIANS (Barnabee and MacDonald): Detroit, Mich., May 6-11, Syracuse, N. Y., 13, 14.

BERKWITZ CONCERT: Skowhegan, Me., May 7.

BACHMANN CONCERT: La Harpe, Ill., May 8, Keokuk, Ia., 9.

CAMPOBELLO OPERA: Montgomery, Ala., May 6-11.

CAMILLE D'ARVILLE OPERA: Harlem, N. Y., May 6-11.

CALHOUN OPERA: Kansas City, Mo., May 6-11.

DE WOLF HOPPER OPERA (Ben. D. Stevens, mgr.): Pittsburg, Pa., May 6-11, Altoona 13, Williamsport 14, Lancaster 15, Reading 16, Wilmington, Del., 17, Trenton, N. J., 18, Newark 20-25.

DELLA FOX OPERA (Nat Roth, mgr.): Des Moines, Ia., May 6-11.

FRANCIS WILSON (A. H. Canby, mgr.): Philadelphia, Pa., May 6-11.

FENCING MASTER (F. C. Whitney, mgr.): Spokane, Wash., May 10, 11.

1492 (E. E. Rice, mgr.): Philadelphia, Pa., April 22—indefinite.

1492 (No. 2): Paterson, N. J., May 7.

GILMORE'S BAND (Victor Herbert, conductor; John Mahnken, mgr.): Salem, Mass., May 7.

IOWA STATE BAND (Frederick Phinney, mgr.): Memphis, Tenn., May 11-22.

JULES GRAU OPERA: Atlanta, Ga., May 6-11.

LILLIAN RUSSELL OPERA (Abbey, Schoeffel and Grau, mgrs): New York city April 29—indefinite.

LITTLE CHRISTOPHER (E. E. Rice, mgr.): New York city Oct. 15—indefinite.

MILTON AHORN OPERA: Rochester, N. Y., May 6-18.

NASHVILLE STUDENTS: Macomb, Ill., May 9, 10, Plymouth 11.

PRINCE PRO TEM (Charles L. Robbins, mgr.): Baltimore, Md., May 6-11, Pittsburg, Pa., 13-18, Cleveland, O., 20-25.

PAULINE HALL OPERA (George B. McClellan, mgr.): Brockton, Mass., May 11, Lynn 13.

SCHUBERT SYMPHONY CLUB: Oakland City, Ind., May 7, Petersburg 8, Washington 9.

SPAULDING BELL-RINGERS: Claremont, N. H., May 10, St. Johnsbury, Vt., 13, Barton 14, Newport 15, Rochford 16.

SOUSA'S BAND (D. Blakely, mgr.): Houston, Tex., May 7, Fort Worth 8, Wichita, Kans., 9, Topeka 10, Kansas City, Mo., 11, Leavenworth, Kans., 12, St. Joseph, Mo., 13, Omaha, Neb., 14, Des Moines, Ia., 15, Davenport 16, Peoria 17, 18, Racine, Wis., 19, Chicago, Ill., 20-25.

THOMAS Q. SEABROOKE: Albany, N. Y., May 10.

THE PASSING SHOW (Canary and Lederer, mgrs.): Chicago, Ill., April 15—indefinite.

U. S MARINE BAND (J. M. Blankenship, mgr.): Louisville, Ky., May 7, Lexington 8, Charleston, W. Va., 9, Washington, D. C., 10.

WANG: Altoona, Pa., May 7.

MINSTRELS.

AL. G. FIELD: Warren, O., May 7, Alliance 8, Canton 9, Columbus 10, 11.

HI HENRY'S: Englewood, N. J., May 7, Haverstraw, N. Y., 9, Hoboken, N. J., 10, 11.

VREELAND'S (T. D. Middaugh, mgr.): Asbury Park, N. J., May 7, Atlantic City 9, Bridgeton 10.

VARIETY AND BURLESQUE.

A JAY CIRCUS (J. C. Davis, mgr.): New York city April 29-May 11.

AMERICAN GAIETY GIRLS: New York city May 6-11.

BOB FITZSIMMONS: Chicago, Ill., May 6-11.

CREOLE BURLESQUE (Sam T. Jack, mgr.): Paterson, N. J., May 6-11.

CITY SPORTS: Newark, N. J., May 6-11, Boston, Mass., 13-18, New York city 20-25.

CYR BROTHERS: Manchester, N. H., May 6-8, Lawrence, Mass., 9-11.

FRENCH FOLLY: Philadelphia, Pa., May 6-11, New York city 13-18.

GUS HILL'S NOVELTIES (Gus Hill, mgr.): Newark, N. J., May 6-11, Philadelphia, Pa., 13-18, New York city 20-25.

HARRY W. SEMON'S EXTRAVAGANZA: St. Louis, Mo., May 6-11, Cleveland, O., 13-18, Detroit, Mich., 20-25.

HOPKINS' TRANS-OCEANICS: Brooklyn, E. D., May 6-11, Harlem 13-18.

LADIES' CLUB: Lowell, Mass., May 6-8, Plymouth 9-11, New York city 13-25.

LONDON BELLES (Rose Sydell's): Pittsburg, Pa., May 6-11.

MARIE SANGER: Cincinnati, O., May 6-11.

MCCLAIN'S CREOLES: Harlem, N. Y., May 6-11.

MY UNCLE: Cincinnati, O., May 6-11.

MARTIN JULIAN: Cleveland, O., May 6-11.

NEW YORK VAUDEVILLE STARS (Gus Hill, mgr.): Brooklyn, N. Y., May 6-11, New York city 13-25.

NIGHT OWLS: Philadelphia, Pa., May 6-11, New York city 13-18.

PETER MAHER: Baltimore, Md., May 6-11, Pittsburg, Pa., 13-18.

PUNCH ROBINSON: Bradford, Pa., May 6-11.

SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, mgr.): Boston, Mass., May 6-11

TONY PASTOR: Chicago, Ill., May 6-18.

WHITE CROOK (Alex. D. Gorman, mgr.): Boston, Mass., May 6-11, New York city 13-18.

WATSON SISTERS: Washington, D. C., May 6-11.

CIRCUSES.

BARNUM AND BAILEY'S: Paterson, N. J., May 7, Morristown 8, Orange 9, Newark 10, Trenton 11, Lancaster, Pa., 13, York 14, Baltimore, Md., 15, 16, Washington, D. C., 17, 18, Pittsburg, Pa., 20, 21, Steubenville, O., 22, Wheeling, W. Va., 23.

LA PEARL'S: Hillsboro, Ill., May 7, Bunker Hill 8, Alton 9, Jerseyville 10, Carrollton 11.

RINGLING BROTHERS': St. Louis, Mo., May 6-11.

WELSH BROTHERS': York, Pa., May 6-11.

W. H. HARRIS': Pocomoke City, Md., May 8, Crisfield 9, Princess Anne 10, Salisbury 11.

W. T. KIRKHART'S: Des Moines, Ia., May 6-11.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Bloomington, Ill., May 6-8, Dixon 9-11, Freeport 13-15, Rockford 16-18, Aurora 20-22.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Calais, Me., May 9-11.

BUFFALO BILL'S WILD WEST: Reading, Pa., May 7, Easton 8, Allentown 9, Wilkesbarre 10, Scranton 11, Carbondale 13.

ELLEN VOCKEY: Washington, D. C., May 13-18.

KELLAR (Dudley McAdow, mgr.): Minneapolis, Minn., May 6-11.

THE FLINTS (Hypnotists; L. J. Meacham, mgr.): Aurora, Ill., May 6-11, Decatur 13-18, Bloomington 20-25.

WALDMAN'S BAND AND EUGENE TOWNLEY'S ENTERTAINERS (Punch Wheeler, mgr.): Leavenworth, Kans., May 6-18.

VERNKILLO: Sharon, Pa., May 6-8.

WELLS' WONDERLAND: Tampa, Fla., April 29-May 11.

WILBUR ENTERTAINMENT: Traverse City, Mich., May 7, Manistee 8, Lansington 9, Milwaukee, Wis., 10, Racine 11, Waukegon 13.

WESTLAKE'S MUSEUM: Roanoke, Va., May 6-11.

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$$$$$$$ $$$$$$$$

SAID TO THE MIRROR.

FOLLIOTT PAGET: "I have received an offer to play leading business for fourteen weeks in Denver, beginning in June, but I have planned to go abroad for the Summer. Next season? I have settled nothing yet."

DANIEL SULLY: "I have come to town to prepare for a revival of The Corner Grocery at the Fourteenth Street Theatre, with a star cast, following Captain Paul."

A. M. PALMER: "I told the American Dramatists' Club at its dinner to Congressmen Cummings and Covert that play piracy could not be dealt with successfully until a law is passed making it a misdemeanor punishable by imprisonment. I am more than ever convinced of that now. In protecting my rights to Trilby I am obliged to go to endless trouble and expense to procure injunctions. The ends of justice would be reached surely and speedily if play stealing were made a criminal offence."

HERBERT WILKE: "I hope to have an opportunity to appear in London in a good part. I was badly handicapped in The Queen of Brilliants—there was nothing to be done with the role—and I suffered accordingly. Some day I may get the chance to efface the impression it was impossible to avoid creating."

CARRIE ROMA: "Our season—the Marine Band concert tour—loses this week at Washington. It has been gloriously successful, artistically and pecuniarily. We have been entertained royally all along the route. I am sorry our tour has so soon expired, for I am in love with the South, its beautiful women, horses, and roses. THE MIRROR, like an old friend's face, has greeted me wherever we have been."

FRANK A. SLOCUM: "Mr. Mansfield intends hereafter to give two public dress-rehearsals of every new production at the Garrick Theatre, at which times the company will read their parts. This week the public rehearsals of The King of Peru will take place on Tuesday and Wednesday evenings, and the first regular performance will be given on Thursday evening."

CHARLES H. HOYT: "It is puzzling to foretell what the next turn the public taste will take. I think the morbid, unhealthy, analytical drama is done for, at all events, and whatever other characteristics it may have to possess the play of the near future will have to be wholesome and clean. I am glad to say that I have never written a line for the stage that I should be ashamed to have my family know I was the author of."

W. A. BRADY: "Lawrence Hanley, since his return to the cast of Trilby, is doing splendidly. I am thoroughly satisfied with his work."

S. GOODFRIEND: "There have been reports that J. J. Buckley would not manage Otis Skinner next season. Please deny them. Mr. Buckley will probably manage Mr. Skinner as long as he remains a star, which is to say, always."

BERT COOTE: "When Gustave Frohman came on to Denver and saw my performance in The New Boy, he re-engaged me at once, and I then became the feature of that play. The entire rights have been secured by Mr. G. Frohman for the United States and Canada, and he is now surrounding me with even a stronger company than I had last season, taking time to select actors whose personality is suited to the peculiar parts of The New Boy. The season will begin the middle of August in New Haven. I have taken a cottage at Morris Cove, near there, for the Summer. We shall rehearse at New Haven. Regarding my performance of Freddie, I do not know why it has been so successful, unless it be that I play it 'straight' and make no effort at burlesque."

J. CHARLES DAVIS: "I spent last week in Boston. I went there in the interests of Mr. Miner, who is still bent on securing a theatre in Boston. I inspected several of the sites offered, but nothing is settled definitely. One important theatre that is now running in Boston was offered to Mr. Miner at a very reasonable figure."

UNDER THE BLACK FLAG.

George W. Snow, writing from Dallas, Tex., says: "I read J. A. Fraser's letter on play piracy and his is a splendid plan to kill piracy. He is right: prosecute the local manager." Mr. Snow says that the Baldwin-Melville company—10-20-30 pirates—played recently over Greenwall's Texas circuit, appearing in The Black Flag, M'liss (under the title of Wells-Fargo Messenger), The Plunger, Michael Strogoff, and The Two Orphans.

The Baldwin-Rogers company is pirating Passion's Slave under the title of A Leap for Life, Caprice under the title of Jack's Sweetheart, Zeb under the title of Betty the Milkmaid, Lucky Ranch under the title of Yosemite, and Mabel Heath, Kidnapped, and Editha's Burglar under their proper names.

M. V. Ranous gave a piratical version of Trilby at St. John, N. B., on April 27.

Among the piratical companies playing in California is one notorious organization variously called the Jack and Jill company, Shaw's Big Show, Shaw and Craig's Comedians, Shaw's stock company, and perhaps by other titles. It recently played in Fresno, and is said to be booked for a return to that city.

J. A. Sawtelle claims that he is paying royalties to the owners of the plays he is presenting. He says that he pays John A Stevens for Unknown, Oliver Byron for The Upper Hand and W. H. Rightmire for The Midnight Call. Mr. Sawtelle further informs THE MIRROR that George H. Bubb, of the Bubb Comedy company, is pirating Tillotson's Lynwood under the title of The Kentucky Home, and the same author's Queena under the name of A Double Life.

A paragraph recently appeared under this head to the effect that the Van Dyke and Eaton company were pirating In Old Kentucky, Sowing the Wind, The Middleman, and Jane, the last-named under the title of A Soap Bubble, in Wisconsin. THE MIRROR has received a letter referring to the paragraph from H. Walter Van Dyke, dated at Green Bay, Wis., in which he says: "I have never played the above plays. My repertoire consists of A Tallow Candle, Desperate Chances, and Velvet and Rags, three comedies. The first two I own; the last named is a fifteen-cent book play. Oblige me by writing to Eau Claire, Ashland, Mariette, or Green Bay, Wis., where you can find out from managers if I have played The Middleman, In Old Kentucky, Sowing the Wind, or Jane."

SENSIBLE PHILADELPHIANS.

Philadelphia North American.

Manager A. M. Palmer in New York has taken the initiative in adopting positive measures against ticket speculators. He simply "buncoes" them now without excuse or explanation. Fortunately the ticket-speculation nuisance in Philadelphia amounts to nothing except in some instances, few and far between. There has never been any market for this sort of thing over here. Philadelphians are a conservative set, easy with their cash, and possessed of sound horse sense. They are quite willing to pay a fair price for anything and they are disposed to pay exorbitant prices for nothing.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN.

Ackerman, Irene
Arthur, Rose
Angeles, Miss
Abbott, Anna
Arnold Madeline
Adams, Minerva
Archer, Belle
Annesley, Isabel
Allen, Estelle
Alter, Lottie
Amrose, Louise
Allston, Annie
Bleakman, Miss E. R.
Black, Belle
Bennett, Milo
Beaudet, Rose
Baker, Ella
Buchanan, Louise
Bigger, Laura
Brayton, Philip
Barrington, Ethel
Beatrice, Helen
Burton, Blanche
Butler, Eva
Beach, Catherine
Bryton, Georgia
Bertini, Nina
Brooks, Fannie
Burrows, Ida
Blanchard, Ida
Booth, Hope
Burroughs, Marie
Bretonne, May
Byrne, Bessie
Breckenridge, May
Bernardo, Nellie
Bowers, Mrs. D. P.
Barrett, Lizzie C.
Bertram, Helen
Clayton, Estelle
Cornish, Sylvester
Carter, Nannie
Creighton, Bertha
Cleveland, Bessie
Chase, Marion
Coleman, A.
Caraway, E.
Calahan, Mrs. E.
Curren, M.
Chase, Florence
Claremonte, Miss P.
Chase, Mrs. M. E.
Collins, Lottie, co.
Clarke, M. Lee
Cushman, Sadie
Collins, June
Conway, Mrs Frank
Clinton, Estella
Coomba, Jane
Clarke, Margaret
Custis, Julia
Corner, Miss L.
Curtis, Marie
Clark, Florence
Calders, Louise
Crawford, Adelaide
Carlisle, Cora
Cashman, Mrs. H. C.
Carmichael, Agnes
Campbell, Camille
Clifton, C.
Carlisle, Catherine
Cohen, Josie
Davidson, Pauline
Douglas, Nellie
Dixon, Daisy
Daymer, Clara
Durbin, Maude
Dunlevy, Mrs. E.
Dana, Kathryn
Dyer, Miss B.
Danvers, Mrs. Chas.
De Vere, Vere
Dynomock, Durine
Day, Josephine R.
Darcelle, Mlle.
Dawson, Lucy F.
Darling, Mrs. F. N.
Daly, Lizzie D.
Daine, Minnie
Dougherty, Sidney
Elbridge, Edith
Evans, Agnes
Erskine, Kathrine
Evelynne, Pearl
French, Myria
Fletcher, Lizzie
Filkins, Grace
Floyd-Mary
Fields, Frances
Fletcher, Kate
Friganza, Trix
Farley, Sadie
Gerard, Bettina
Grobe, Amy
Gray, Alice
Graham, Bessie
Germon, Effie
Gardner, Mrs. C. A.
Green, May
Graybrook, Ethel
Gwiney, Helen
Giannett, Marie
Gray, Ada
Guard, Flora
Graves, Virgie
Glaser, Lulu
Gilson, Lottie
Huntley, Miss B.
Hampton, Mary
Hall, Pauline
Hamilton, Ruth
Harvey, Hattie
Hatch, Margaret
Hernandez, Irene
Holden, Jessie
Haggerty, Sadie
Harding, Mrs. E. F.
Harnett, P. L.
Holcombe, Miss Lester
Haynes, Marie
Ireymain, Olly
James, Millie
Kammon, Effie
Krause, Emma
Kemp, Helen
King, Nellie
Kavanaugh, Lyla
Kendrick, Fern
Kent, Dorothy
Leslie, Blanche
Lingard, Catherine
Lewis, Isabel P.
Lawrence, Nellie
Lane, Agnes
Lee, Julia
Loos, Mary
Lawrence, Lillian
Lamont, Carrie
Lawrence, Nellie
La Ford, Zoe
Lay, Miss G.
Lewis, Lillian
Lipman, Clara
Lafferia, Dollie
Loring, Bonita
La Very, May
Leigh, Adelaide
Loane, Josephine
Lynch, Miss G. F.
Leary, Jennie
Lansing, Nina
Lee, Marion
Lottie, Bonnie
Lehman, Margaret
Lester, Minnie
Le Roy, Irene
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Martinot, Sadie
Milton, Miss D.
Matthews, Mrs. Sherry
Marks, Carrie
Merton, Annie
Melburie, Mobie
Maxwell, May
Mitchell, Maggie
Morris, Clara
McClane, Carolyn
Morrison, Gertie
McCann, Miss G.
Mayo, Eleanor
Murray, Edyth
Merideth, Adel
Morton, Olive
Mueller, Elise
Montrose, Louise
Markham, Pauline
Meade, Lillian
Meredith, Lucille
Madison, Miss M.
Midgley, Sager
Myring, Florence
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Newcombe, Nellie
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Neimer, Helen
Potter, Jennie
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Rand, Mrs. T. F.
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Rudesill, Miss
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Rockwell, Florence
Reynolds, Gertrude
Ruskin, Helen
Ray, Charlotte
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Richmond, Hattie
Roe, Marie
Robinson, Miss
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St. Henry, Miss J.
Sherwood, Grace
Strand, Miss Theodora
Syloane, Estelle
Stanley, Minnie
Schiller, Augusta
Stange, Abi
Starr, Hattie
Southard, Miss I.
Stone, Agnes
Sutherland, Annie
Shields, Kitty
Strong, Alma
Seymour, Gladys
Sheiden, Henrietta
Stover, Florence
Sanford, Louise
Scott, Dora
Swartz, Clara
Seabrooke, Mrs. T. Q.
Tack, Alice
Tuttle, Emma
Tutthill, Ida
Thurgate, Minnie
Tabor, Mrs. Robt.
Tiffany, Annie Ward
Telephone, Miss, co.
Torstner, Edith
Tittell, Minnie
Titus, Lydia
Tabor, Lulu
Urhart, Anna
Von Ohlen, Blanche
Vinton, Dora
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Van Doren, Cecil
Van Siclen, Ida
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Williams, Josie
Worth, Dottie
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Wolcott, Florence
Wardell, Etelka
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Yeager, Norma
Young, Maude

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Askin, Harry
Abbott, Chas.
Ashley, Wm. W.
Abbott, Eddie
Abbe, Chas.
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Atchison, David
Atkinson, C. F.
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Arbogast, Oscar
Allison, C. W.
Brennan, Geo. H.
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Brooks, W. C.
Brant, Dave
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Bainbridge, Clem'nt
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Barrymore, M. C.
Barry, Nagle
Bernard, Junius
Blanchard, Fred.
Blue Jeans co.
Barney, Ariel
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Brower, Sidley
Bailey, Geo.
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Bouchard, Ed.
Brummell, Angus W.
Babcock, Theodore
Barry, Frank
Brown, Sherman
Bachman, Alex. B. and Co.
Boyd, Chas. A.
Bowery Girl co.
Barry, John W.
Barry, Wm.
Barrel of Money co.
Bixby, Mr.
Bankson, John
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Cooke, Alan
Callen, Mr.
Calburn, F. H.
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Chase, Chas. W.
Cassidy, Frank
Cook and Smith
Carter, L. J.
Crosette, Dr.
Couldock, C. W.
Curtiss, Matt.
Crandall, H. J.
Clifford, Edmund
Clift, H. C.
Cordes, Leonard
Clark, Joe
Campbell, Robt.
Clement, Clay
Courtenay, Wm.
Cotter, F. G.
Clifton, Joseph
Cooke, John M.
Conger, F. S.
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Callaghan, Mr.
Carrol, Lon
Collins, Phil E.
Clarke, E. A.
Collier, E.
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Coltman, Frank
Carter, H. J.
Cook, Jno.
Cockran, C. B.
Clark, H. K.
Conley, T.
Chamberlin, R. C.
Carleton, Jefferson
Corbett, H. R.
Cain, G. R.
Cluzette, Jules
Canfield, Chas.
Daily, J.
Davis, Chas. L.
Dodge, D. Frank
Downing, Robert
Davidson, Dore
Dodd, Henry
Dampier, Alfred
Dean, W. B.
Drew, C. H.
David, Frank
Davis, W. J.
Docker, G.
Deshon, Frank
De Lang, Louis
Dowling, Joe
Darley, Brain
Drew, Sidney
Dean, Will. T.
Dittmar, Geo.
De La Claire, Geo.
Desmond, Allen
Dickson, W. H.
Dasent, B. J.
Dolson, A. L.
Doyle, W. T.
Erhardt, Emil
Eldridge, W. B.
Ellis, J. A.
Ellis, Chas. T.
Elder, Raymond
Eastwood, Chas.
Edwards, Sam
Emmet, J. K.
Ellsworth, Mark
Elton, Ernest
Evans, Griffith
Eisenhut, Charles
Eagan, Louis
Fleming, Clarence
Fenwick, H. W.
Frenchel, Albert
Frisbie, Wallace
Fitch, Clyde
Fisher, Perkins D.
Fabian, Walter
Finn, Daniel
Frey, Charles
Fosse, L. J.
Fowler, John
Follin, Al.
Figman, Max
Fay, Hugh
French, Frank V.
Flint, Douglass
Farren, Harry
Fraser, Robt.
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Farnum, W. M.
Florence, Neil
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Ferry, Wm.
Fletcher, H. E.
Flemmings, Martin
Faust co.
Fennessy, W. F.
Fielding, Harry
Forrest, Sam
Greer, Julian
Goodwin, Mr.
Guyon, H. A.
Girard, Ed.
Garland, Joe
Grant, Lawrence
Gardner, J. W.
Glori, Capt.
Gilman, Robt. S.
Giffeney, C. H.
Galloway, Frank
Gill, Wm.
Gardner, Chas. A.
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Griffith, Jas. C.
Garrick, Thos.
Gagel, Fred
Graham, Robert E.
Hayden, Frank
Harries, Evan
Holmes, W. S.
Haynes, J. M.
Hubbell, Walter
Henderson, W. F.
Hickox, H. E.
Holcomb, Herbert
Hart, Joe
Hadason, W.
Hallton, George
Harnett, V. L.
Hart, Geo. H.
Henry, Lew
Hallam, Henry
Howard, Geo. W.
Howard, F. A.
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Hamilton, Geo.
Heyman, David
Hirschfield, Max
Hampton, Alf.
Hanbury, Chas.
Horner, J. W.
Hays, J. W.
Hardy, Albert
Hedley, King
Harrison, C. L.
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Hayes, Daniel
Hageman, Morris
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June, George W.
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Kerr, C. H.
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Kerstetter, W. J.
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Kingdom, F.
Kett, Jack J.
Kelly, John T.
Kennedy, M. A.
Kemper, Collin
Keenan, Frank
Kelly, Frank M.
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Lamb, Alex.
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Loverly, Robert
Linderman, B.
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Lennon, Nestor
Lynn, H.
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Lang, Nick
Lindley, Harry
Lalor, F. J.
Lenty, Harry
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Lewis, Fred.
Lamb, Malby
Lewis, E.
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Ludlow, E. B.
Lerger, E. J.
Mosley, M. A.
Martin, Luke
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Murphy, Frank
Murray, T. E.
Musin, Ovide
Markham, Harry
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Moore, Wm. S.
McDonald, V. W.
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McGullough, Walt'r
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Morris, Frank
Mitchell, G. W.
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Malley, Wm. L.
Mertens, Fred.
Murray, Dave
Morris Wm.
Morse, F. E.
McGilham, C. D.
Manney, J. W.
Milton, Chas. W.
Miller, Arthur
McKee, Thos.
Mason, Wm. D.
Mantell, Westley
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Moore, Charles
McCollin, A. W. F.
Man Without a Country co.
Mann, Ike
Morrissey, J. L.
McGill, Harry
Murphy, Tim
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Magnus, Julian
Middaugh, T. D.
Martinette, Louis
Morison, Linsey
McLeay, Franklin
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Minnelli, Vincent
Mann, Louis
Miller, A. M.
Musin, Ovide
Montaine, Clarence
Monroe, Geo. W.
Morrison, Lewis
Maguire, W. A.
McGhie, John
Morgan, C. A.
Mower, Fred
Mathews, C. W.
Nutting, Floyd
Nagle, E. F.
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Norman, E. B.
Nelson, Amiel
Naylor, F. A.
Nagle, John
Newman, J. R.
Norman, Cecil
Nash, G. F.
North, Wilfred
Oviatt, W. H.
Strow, H. W.
Solomon, Fred
Sturcken, W.
Smart, H. C.
Southard, Irving
Sang, Coin
Summers, E. A.
Scott, George
Sinclair, G. H.
Shear, Louis
Scammon, A. Q.
Scott, H. M.
Sawyer, H. C.
Sabel, David
Stern, Ben
Taylor, Ed.
Tapafield, Selby
Trautman, Ed.
Titus, F. T.
Tellingwater, C. B.
Trader, G. H.
Thomas, Geo.
Tobin, J. J.
Towers, David
Tisso, S.
Teal, Ben
Tingay, Charles
Thinton, Frank
Toland, Hugo
Tyler, Will. J.
Tatali
Thayer, Bert
Thompson, J. W.
Thorpe, Courtney
Taber, Robt.
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Ullman, Geo. T.
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Vaught, C. C.
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Vernon, D. L.
Van Etten, H. W.
Vance, Elmer
Wall, James
White, Chas. E.
Westfall, Albert
Whittlesey, White
Weston, Wm.
Wiley, Clifford
Wade, Edward
Wheeler, W. J.
Wolf, B.
Warde, Frederick
Weber, J. L.
Wilson, Edgar
Wylie, Henry
Willoughby, M. B.
Williams, Harry
West, L. J.
Ward, Wm. H.
Warmington, Wm.
West, Basil
Wilson, Geo.
Williams, G. B.
Webster, John
Wallace, J.
Walters, F.
Walton, E. M.
Wotherspoon, W O
Wheelan, A. C.
Wallick, J. H.
White, E. C.
Wilber, Clarence
Watson, W. B.
Young, Louis
Young, Sam
Yale, Chas H.
Yorke, Gustave
Zazelle, Chas. M.

[*Received too late for classification.*]

SAN FRANCISCO.

SAN FRANCISCO, April 30.

H. Grattan Donnelly's new play, An American Girl, received an excellent presentation by a local co. at the California last evening. This play was produced here a short time ago, but owing to poor interpretation no keen interest was awakened. Last evening, however, their interest was manifested, the play was stamped with approval by a large and enthusiastic audience. The author has played on the magnetic chord of sympathetic tenderness, by the introduction of two little children, and has for a foundation of the play a sad and pathetic story, which is effectively developed without the usual melodramatic clap-trap. Altogether the play proved a success, and Mr. Donnelly may be congratulated on his excellent work.

The entire production was under the supervision of George Osbourne who acted the part of the American theatrical manager with his usual cleverness. Little Nina Cook and Master James Horn, the two children, were capital. Adele Belgarde as Jasamine, the American girl, looked charming, and acted with appropriate composure. Charles Wyngate and Carl Birch also did capable work. The play will run for two weeks.

The Tivoli presented The Brigands to a very good house. It was a treat in comparison to some of the trash they have been thrusting upon the San Francisco public. The regular stock co. were in the cast. No particular feature was noticeable.

The White Star at Morosco's thrilled a large audience. The play is replete with incidents, and the production is a costly one, especially the shipwreck scene. The cast was fairly good.

The Venetian Water Carnival is gradually attracting the attention of the public. A series of tableaux or living pictures on the water present a novel sight.

A new bill was presented at the Orpheum, though a few of last week's features were retained. Of the new people, Constanz and Ida, two phenomenal equilibrists, were indorsed at once by the large audience.

An amateur production of Julius Cæsar was given for three nights at the Baldwin last night.

The lights are out at the Baldwin, Stockwell's, Alcazar, Bush, and Wigwam theatres.

Ysaye, the violinist, is due at the Baldwin May 13.

It is rumored that Len Grover is after the Alcazar and that Ned Foster wants the Wigwam.

H. P. TAYLOR, JR.

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THIRD AND LAST VERSE. "CHORUS."

Well, a few lonely weeks passed away,
The old man came suddenly ill;
No one there to watch o'er him
Not a sound save the gushing rill.
"Lucy, oh Lucy, where are you?"
But there came no reply,
Then all is still within that cot,
That cot by the millside.

LAST "CHORUS."

She was his only one,
Pride of the old man's heart;
From the cradle he'd nursed and watched her,
As the years drew slowly apart.
'Tis a story that's often told.
Still it goes on and on;
She was the apple of his eye,
She was his only one.

Do not judge from the last verse without others and the beautiful, catchy and pleasing swing melody accompanying, which is everything. Anyone can make a hit with this song. I make no statements or promises only in correspondence. Professional singers, send credentials and I will mail copy free without postage.

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I have submitted to the pirating of my plays, "LYNWOOD" and "QUEENA," long enough and shall hereafter protect them to the full extent of the law. I shall bring suit for damages against the owner or manager of any theatre allowing the production of either of these plays without my permission, evidenced by written receipt for payment of royalty for the preceding week. I shall also expose through the columns of THE MIRROR any and every organization, together with the names of the managers and members of the companies producing either of these plays without due authority. I now have a list of several companies who have been pirating these plays for several years and shall publish the names of said companies in THE MIRROR, unless they immediately discontinue production or pay royalties therefor.

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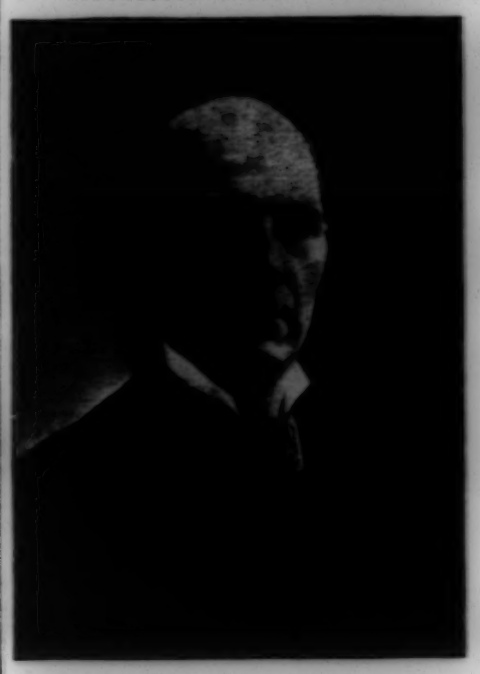

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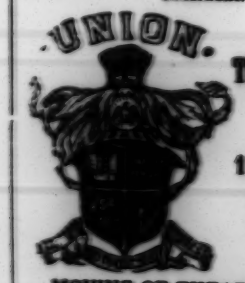

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